Bulletin of the Whitney Museum of American Art

1988–89

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Whitney Museum of American Art

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New York, New York 10021

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overleaf:
Tony Smith
Die, *1962*
Steel, 72⅜ x 72⅜ x 72⅜ inches
(183.8 x 183.8 x 183.8 cm)
Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., James Block, the Sondra and Charles Gilman, Jr. Foundation, Inc., Penny and Mike Winton, and the Painting and Sculpture Committee 89.6

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Oscar Bluemner, *Study for* Expression of a Silktown (Paterson Centre), *1914. Charcoal on paper, 29⅛ x 39⅝ inches (74 x 100.7 cm) sight. Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund, the Katherine Schmidt Shubert Purchase Fund, the Mrs. Percy Uris Purchase Fund, The Norman and Rosita Winston Foundation, Inc., and the Drawing Committee 89.1*

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Jasper Johns, Studio II, *1966. Oil on canvas, 70⅜ x 125¼ inches (178.8 x 318.1 cm). Partial and promised gift of the family of Victor W. Ganz in his memory P.3.88*

Foreword

WILLIAM S. WOODSIDE

The programs outlined in this Bulletin illustrate the many ways in which the Whitney Museum of American Art carries out its mandate to present contemporary American art to the public. The outstanding quality and diversity of the activities of the past year were the result of the hard work and dedication of Tom Armstrong, Director, his extremely able staff, and the Board of Trustees. As President, it gives me great pleasure to thank the many foundations, corporations, government agencies, and individuals whose support helped the Museum enjoy a modest operating surplus for the third consecutive year.

Four foundations sponsored Whitney Museum exhibitions for the first time last year: the Annie Laurie Aitken Charitable Trust, which provided funding for "The Architecture of Frank Gehry" and "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center"; the W. Alton Jones Foundation, Inc., which supported "Donald Judd"; the William H. Kearns Foundation, which awarded a grant for "The Architecture of Frank Gehry"; and the Lila Wallace—Reader's Digest Fund, which co-sponsored with Emily Fisher Landau the "1989 Biennial Exhibition." In addition, major funding for "The Architecture of Frank Gehry" was given by the Jay Chiat Foundation, which has continued to be a generous funder of our programs.

Two corporate sponsors should also be mentioned for their support of exhibitions: Alliance Capital Management for "Treasures of American Folk Art" and Olympia & York for "The Architecture of Frank Gehry." We also received enormous assistance from the Lobby Gallery Associates, a group of young professionals who raise funds to pay for Lobby Gallery exhibitions and this year supported "Manierre Dawson," "Guy Pène du Bois: The 1920s," and "Yoko Ono: Objects."

The National Committee, which has extended our programs across the country through traveling exhibitions and other projects since 1980, provided major support for the David Park exhibition, as did two individual members, Nellie Taft and Phyllis Wattis. Other National Committee members who assisted with exhibition funding included Laura Donnelley, Crosby Kemper, and Penny and Mike Winton.

For more than 25 years the National Endowment for the Arts has supported exhibitions of contemporary art with grants awarded on the basis of artistic excellence. Funding from this agency is particularly important to institutions such as the Whitney Museum, because many of its exhibitions and other programs do not have the broadly based popular appeal that attract corporate funding. This year the National Endowment for the Arts provided significant funding for two such exhibitions, "Donald Judd" and "David Park," as well as for "Frederick Kiesler," the New American Film and Video Series, and the Independent Study Program.

I am particularly grateful to the Trustees of the Museum, whose commitment is reflected in the record high level of their financial support last fiscal year. Trustee gifts represented 72 percent of the total amount raised for the Annual Fund. In addition, several Trustees—both individually and

Sherrie Levine
Untitled (Golden Knots: 1), *1987*
Oil on plywood under plexiglass, 62⅝ x 50 9/16 x 3½ inches (159 x 128.4 x 8.9 cm) overall
Purchase, with funds from the Painting and Sculpture Committee 88.48a–b

through the foundations they represent—sponsored exhibitions. Among those were The Bohen Foundation through Fred Henry, Joel Ehrenkranz, and the Sondra and Charles Gilman, Jr. Foundation through Sondra Gilman Gonzalez-Falla for "Robert Mapplethorpe"; Adrian Mnuchin for "Frederick Kiesler"; Emily Fisher Landau for the "1989 Biennial Exhibition"; and C. Lawson Reed for "The Architecture of Frank Gehry."

Perhaps equally important are the time and expertise the Trustees offer the institution, particularly those who serve as Chairmen of Committees: Joan Clark (Public Education); Ana Daniel and Steve O'Neil (Development); Joel Ehrenkranz (Operations and Budget); Brendan Gill (Library); Sondra Gilman Gonzalez-Falla (Painting and Sculpture); Bob Greenhill (Corporate); Ray Learsy (Prints); Gil Maurer (Nominating); Elizabeth Petrie (Building); Jules Prown (Drawing); and Bob Wilson (Investment). As Chairman of the Museum, Flora Biddle continues to devote extraordinary energy in countless areas, maintaining the tradition of commitment established by her mother and grandmother. It is a privilege to work with her and other loyal Trustees who are committed to making possible the programs of the Whitney Museum of American Art.

Introduction

TOM ARMSTRONG

Now an internationally recognized, preeminent institution, the Whitney Museum of American Art was founded in 1930 with the goal of serving American art and artists. As the decade of the nineties arrives and intellectual concerns about art become secondary to the seduction of daily record highs in the art market, museums are in danger of becoming playgrounds for performances of power. The time has come to correct this trend. It is imperative that we bring our attention back to basic values. Although we operate in the political, business, and commercial worlds, our belief in the Whitney Museum as a viable public institution must be sustained by the premise that we exist to protect and present works of art as profound, unassailable, and unalterable achievements.

Alex Katz
Ada Ada, *1959*
Oil on wood, 39 x 24 1/8 x 6 3/8 inches
(99.1 x 61.3 x 16.2 cm)
Gift of the artist 88.39

Michael Wolfe, Chief Financial Officer, in his remarks accompanying the financial statements at the end of this *Bulletin*, highlights our financial success, which is particularly noteworthy when coupled with that of the preceding two years. This success is a source of pride to the Trustees and staff and a reflection of loyal, sustained patronage. But should we judge a museum by its financial solvency? No. It is a museum's programs, which contribute to the understanding and enjoyment of art, that should capture our attention. Those of the Whitney Museum are described in detail throughout this publication and I hope you will review them for a greater appreciation of our extensive accomplishments.

Each year I take this opportunity to focus on the contribution of certain staff members to our programs. This year it is a pleasure to recognize Russell Connor, Head, Public Education Department, and his able staff. Through their efforts and the support of the Education Committee and other generous donors, the Museum now provides outstanding programs to students from primary school through college. The association of these students with the Whitney Museum is often their only involvement with American art of our times. The Public Education Department also runs a volunteer docent program, through which visitors to the Museum are offered free tours of exhibitions. "Issues in Contemporary Art," a series of panel discussions held annually, is the only program of its type in New York. The department also organizes many valuable lecture series in conjunction with temporary exhibitions. Public education activities at the Whitney Museum now encompass a wide range of programs that enhance the appreciation of American art.

This past year the Museum and the art community lost a feisty, vigorous believer in contemporary American art, Seymour M. Klein, who died on August 1, 1989. Seymour had been a member of the Painting and Sculpture Committee since 1977, and through his patronage as President of the Louis and Bessie Adler Foundation, the Museum acquired works by American artists—both established and emerging—among them Gregory Amenoff, Jonathan Borofsky, Dan Flavin, Robert Lobe, John Newman, Philip Pearlstein, George Segal, Richard Serra, Frank Stella, and Jackie Winsor. Through his generosity and counsel, Seymour also helped the Museum purchase the first works to enter the Permanent Collection by Jennifer Bartlett, Martha Diamond, Rackstraw Downes, Eric Fischl, Jenny Holzer, Steve Keister, Mary Lucier, Kim MacConnel, Elizabeth Murray, Judy Pfaff, Edda Renouf, Charles Simonds, and Joe Zucker. Many of these were among the first examples of the artists' work to be acquired by a museum.

The photograph opposite shows Robert Mapplethorpe, near the tragic end of his young life, accepting homage from his senior, Robert Rauschenberg. It is for moments like this, when nothing is more important than art and the artists who make it, that we do our work.

Robert Mapplethorpe (left) and Robert Rauschenberg at the opening reception for Mapplethorpe's one-person exhibition, July 27, 1988.

Exhibitions

Manierre Dawson
July 8–September 11, 1988

This exhibition of 25 experimental, non-objective oil paintings by Manierre Dawson (1887–1969) offered a fresh overview of the artist's contribution to American modernism. He is considered the first American to paint in a non-objective style, and one of his paintings was included in the Chicago version of the landmark Armory Show. Despite his remarkable vanguard vision and the early positive responses to his work from such artists as Arthur Davies and Albert Pinkham Ryder, Dawson effectively gave up art after 1914. Organized by Mark H. Bessire and Mary Jo Peer, Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program, the exhibition was sponsored by the Lobby Gallery Associates. Lobby Gallery.

Installation view of "Manierre Dawson," sponsored by the Lobby Gallery Associates.

Installation view of "The Architecture of Frank Gehry," sponsored at the Whitney Museum by the Annie Laurie Aitken Charitable Trust, the Jay Chiat Foundation, and the William H. Kearns Foundation, with additional funding from Olympia & York, Mr. and Mrs. C. Lawson Reed, and Mr. and Mrs. David M. Winton.

The Architecture of Frank Gehry
July 14–October 2, 1988

Frank O. Gehry has combined an iconoclastic approach to design with a unique sensitivity for articulating space. His penchant for ordinary building materials such as corrugated metal, chain-link fencing, and plywood has infused his work with vitality. The first major museum exhibition of Gehry's work surveyed his prolific and unorthodox career from 1964 through the present. It included more than 250 drawings, photographs, and architectural models, as well as cardboard furniture, lamps, and full-scale walk-in constructions. The exhibition was organized by the Walker Art Center, Minneapolis, with funding provided by the Jay Chiat Foundation, the National Endowment for the Arts, Museum and Design Arts Program, Herman Miller, Inc., Cohen Properties, and the Graham Foundation for Advanced Studies in the Fine Arts. It was sponsored at the Whitney Museum by the Annie Laurie Aitken Charitable Trust, the Jay Chiat Foundation, and the William H. Kearns Foundation, with additional funding from Olympia & York, Mr. and Mrs. C. Lawson Reed, and Mr. and Mrs. David M. Winton. Fourth floor.

Installation view of "Robert Mapplethorpe," sponsored by The Bohen Foundation, with additional funding from Laura Donnelley, Anne and Joel Ehrenkranz, and the Sondra and Charles Gilman, Jr. Foundation.

Robert Mapplethorpe
July 28–October 23, 1988

This was the first retrospective organized by an American museum of the work of internationally renowned photographer Robert Mapplethorpe. It surveyed more than 15 years of his art and presented a selection of his most powerful works. Throughout his career, Mapplethorpe consistently extended the technical and aesthetic boundaries of traditional photography through his manipulation of the photographic image and the use of varied processes and formats such as Polaroid, photogravure, dye transfer, and platinum prints on linen. The exhibition included 97 photographs made since 1970 and encompassed Mapplethorpe's celebrated black-and-white and color portraits, nudes, and flower still-lifes. Organized by Richard Marshall, Curator, Exhibitions, "Robert Mapplethorpe" was sponsored by The Bohen Foundation, with additional funding from Laura Donnelley, Anne and Joel Ehrenkranz, and the Sondra and Charles Gilman, Jr. Foundation. The accompanying publication contained essays by Richard Howard, Richard Marshall, and Ingrid Sischy. Second floor.

Guy Pène du Bois: The 1920s
September 15–November 27, 1988

Known in his time as both critic and painter, Guy Pène du Bois (1884–1958) turned a sharp eye on the hedonistic excesses of the 1920s. His first one-artist exhibition was held at the Whitney Studio Club in 1918, and he maintained a long association with Gertrude Vanderbilt Whitney and Juliana Force. Organized by Richard Armstrong, Curator, this exhibition of paintings and works on paper was drawn largely from the Whitney Museum's Permanent Collection. It was sponsored by the Lobby Gallery Associates. Lobby Gallery.

Installation view of "Guy Pène du Bois: The 1920s," sponsored by the Lobby Gallery Associates.

Donald Judd
October 20–December 31, 1988

Surveying the full range of Donald Judd's career, this major retrospective included 45 sculptures and paintings, as well as furniture created over the past 25 years. In the early 1960s, Judd became a seminal force in sculpture with a group of floor-based structures which eliminated ambiguity and ornamentation in favor of essential geometries and the straightforward presentation of color, material, and shape. His recent work continues to explore the formal boundaries and coloristic range of contemporary art. Organized by Barbara Haskell, Curator, the exhibition was sponsored by the W. Alton Jones Foundation, Inc., the Samuel and May Rudin Foundation, Inc., the National Endowment for the Arts, and the New York State Council on the Arts. A fully illustrated catalogue by Barbara Haskell accompanied the exhibition, which traveled to the Dallas Museum of Art. Fourth floor.

Installation view of "Donald Judd," sponsored by the W. Alton Jones Foundation, Inc., the Samuel and May Rudin Foundation, Inc., the National Endowment for the Arts, and the New York State Council on the Arts.

Installation view of "David Park: Paintings and Drawings of the 1950s," sponsored by the National Committee of the Whitney Museum and the National Endowment for the Arts, with additional funding from Nellie Taft and Mrs. Paul L. Wattis.

David Park: Paintings and Drawings of the 1950s
November 4, 1988 – January 15, 1989

In 1949 David Park (1911–1960) moved away from his earlier quasi-abstract gestural paintings toward figurative and representational work. With Elmer Biscoff and Richard Diebenkorn, Park became known as a principal proponent of "Bay Area Figuration." This exhibition concentrated on the period in Park's career when he developed a unique figurative style. It presented 55 paintings and 20 drawings from the 1950s and included a 30-foot-long scroll drawing completed in 1960, the year he died. The exhibition was organized by Richard Armstrong, Curator, and was sponsored by the National Committee of the Whitney Museum and the National Endowment for the Arts, with additional funding from Nellie Taft and Mrs. Paul L. Wattis. It was accompanied by a catalogue and traveled to the Laguna Art Museum, Laguna Beach, California, and The Oakland Museum. Second floor.

Three-Dimensional Narratives: Sculpture from the Permanent Collection
December 1, 1988 – February 5, 1989

This exhibition presented 12 works from the Permanent Collection illustrating the wide range of expressive and conceptual possibilities for the construction of art objects that create a condition of mystery and inaccessibility. Works made since 1960 by Nicholas Africano, Alice Aycock, Tony Berlant, Joseph Cornell, Walter De Maria, Robert Graham, Michael Hurson, Edward Kienholz, Robert Morris, Lucas Samaras, and H.C. Westermann were included. The exhibition was organized by Richard Marshall, Curator, Exhibitions. Lobby Gallery.

Installation view of "Frederick Kiesler," sponsored by the Enid and Crosby Kemper Foundation, The Mnuchin Foundation, and the National Endowment for the Arts, with additional support from The Nathan Cummings Foundation and the Graham Foundation for Advanced Studies in the Fine Arts.

Frederick Kiesler
January 18 – April 16, 1989

Visionary artist and theoretician Frederick Kiesler (1890–1965) began his career in Vienna and is best known as an architect and innovative stage designer who brought 20th-century European avant-garde movements such as Constructivism, Futurism, and de Stijl to the attention of the American public. The first Kiesler retrospective organized in the United States presented more than 200 drawings, sculptures, architectural plans and models, furniture, and paintings, and featured full-scale reconstructions of his famous L+T installation system for gallery exhibitions and the Surrealist room he designed for Peggy Guggenheim's Art of This Century gallery. Organized by Lisa Phillips, Curator, the exhibition was sponsored by the Enid and Crosby Kemper Foundation, The Mnuchin Foundation, and the National Endowment for the Arts, with additional support from The Nathan Cummings Foundation and the Graham Foundation for Advanced Studies in the Fine Arts. The accompanying publication, supported in part by Z. Bank of Vienna, contained essays by Dieter Bogner, Cynthia Goodman, Barbara Lesák, Jeanne T. Newlin, and Lisa Phillips. Fourth floor.

Treasures of American Folk Art
from the Abby Aldrich Rockefeller Folk Art Center
January 26 – April 2, 1989

This exhibition of the finest examples from the preeminent collection of American folk art in the world included 200 portraits, landscapes, mourning pictures, penmanship drawings, still-lifes, literary and historical subjects, frakturs, trade and shop signs, weathervanes, whirligigs, toys, decoys, pottery, quilts, and furniture. Organized by the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia, with The Trust for Museum Exhibitions, Washington, D.C., the traveling exhibition was sponsored at the Whitney Museum by the Annie Laurie Aitken Charitable Trust and Alliance Capital Management. Second floor.

Installation view of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," sponsored by the Annie Laurie Aitken Charitable Trust and Alliance Capital Management.

Installation view of "Yoko Ono: Objects," sponsored by the Lobby Gallery Associates.

Yoko Ono: Objects
February 8 – April 16, 1989

In the years between 1960 and 1971, when she stopped creating objects, Yoko Ono's work occupied a significant place within the vanguard aesthetic of Fluxus. As a central figure among this loosely affiliated group of musicians, poets, dancers, and visual artists, Ono initiated an interdisciplinary mode of performance and object art that used chance and audience participation to blur the distinction between art and life. This exhibition featured a selection of Ono's original objects along with versions recently cast in bronze. A selection of the artist's films and videotapes was shown concurrently in the Film/Video Gallery. Co-organized by Barbara Haskell, Curator, and John G. Hanhardt, Curator, Film and Video, the exhibition was accompanied by a free brochure with essays by the curators. "Yoko Ono: Objects" was sponsored by the Lobby Gallery Associates. Lobby Gallery.

1989 Biennial Exhibition
April 18–July 16, 1989

The Biennial, an invitational survey of some of the most provocative and challenging work produced in the past two years, offers a view of recent developments in American painting, sculpture, photography, film, video, and mixed-media installations. The 1989 Biennial Exhibition presented multiple examples of work by 76 artists, almost two-thirds of whom had never exhibited at the Whitney Museum before. The accompanying catalogue was written by Richard Armstrong, John G. Hanhardt, Richard Marshall, and Lisa Phillips. The show was sponsored by grants from the Lila Wallace-Reader's Digest Fund and Emily Fisher Landau. Second and fourth floors, Lobby Gallery, and Lower Gallery.

Installation view of the "1989 Biennial Exhibition," sponsored by the Lila Wallace–Reader's Digest Fund and Emily Fisher Landau.

20th-Century American Art: Highlights of the Permanent Collection II
Through June 26, 1989

The second long-term installation of major works from the Permanent Collection, which opened December 14, 1987, consisted of more than 60 outstanding paintings and sculptures by some of the most important American artists of this century. The works were selected from the holdings of the Whitney Museum, which houses the most comprehensive collection of 20th-century American art in the world. Among the artists represented were George Bellows, Louise Bourgeois, Alexander Calder, Ralston Crawford, Stuart Davis, Willem de Kooning, Philip Guston, Marsden Hartley, Edward Hopper, Jasper Johns, Alex Katz, Lee Krasner, Roy Lichtenstein, Elizabeth Murray, Elie Nadelman, Alice Neel, Georgia O'Keeffe, Jackson Pollock, Mark Rothko, David Smith, and Frank Stella. Third floor.

Calder's Circus
Continuous

Calder's Circus, a collection of wire and cloth circus figures begun in Paris in 1926, eventually grew to a full troupe with dozens of performers and animals. For three decades Alexander Calder gave *Circus* performances for special audiences. Shown adjacent to the *Circus* is *Calder's Little Circus*, a 1961 film by Carlos Vilardebo which records the last complete *Circus* performance presented by Calder, with his wife, Louisa, at the phonograph. Lobby.

Traveling Exhibitions

*** American Art Since 1950 from the Permanent Collection of the Whitney Museum of American Art**

The first cooperative endeavor between the Whitney Museum and the Tokyo Station Gallery, this exhibition of 34 works from the Permanent Collection offered an overview of some of the major developments in American art over the last four decades—Abstract Expressionism, Pop Art, Minimalism, Photo-Realism, and recent expressionist figuration. Presented at the Tokyo Station Gallery from April 1 through June 18, 1989, the exhibition provided the Japanese public an opportunity to see some of the finest examples of work by Willem de Kooning, Jim Dine, Adolph Gottlieb, Hans Hofmann, Jasper Johns, Franz Kline, Roy Lichtenstein, Louise Nevelson, Claes Oldenburg, Ad Reinhardt, James Rosenquist, and Mark Rothko, as well as works by younger artists such as Jonathan Borofsky, Jenny Holzer, Sherrie Levine, and Cindy Sherman. The exhibition was sponsored by the East Japan Railway Company and presented under the auspices of the Ministry of Foreign Affairs, Japan; the Agency for Cultural Affairs, Japan; the Embassy of the United States of America, Tokyo; Japan Air Lines; and the Ise Cultural Foundation. A fully illustrated catalogue with text in English and Japanese by Susan C. Larsen, Curator, Permanent Collection, was published by the East Japan Railway Company.

* Organized exclusively for travel.

"American Art Since 1950 from the Permanent Collection of the Whitney Museum of American Art," as it was installed at the Tokyo Station Gallery, Japan. The exhibition was sponsored by the East Japan Railway Company and presented under the auspices of the Ministry of Foreign Affairs, Japan; the Agency for Cultural Affairs, Japan; the Embassy of the United States of America, Tokyo; Japan Air Lines, and the Ise Cultural Foundation

Installation view of "Richard Artschwager," at The Museum of Contemporary Art, Los Angeles.

Richard Artschwager

Since the early 1960s, Richard Artschwager's work has incorporated elements of Pop Art, Minimalism, Photo-Realism, Conceptualism, and site-specific installation. His consistent intent has been to alter the context for his work by using formica, for his sculpture, and celotex (a patterned paper composite), for paintings. Artschwager's work of the 1980s has assumed a new monumentality, and his influence on younger artists has grown. This exhibition, the first comprehensive survey of Artschwager's work, presented 67 paintings and sculptures that emphasized his work of the last seven years, when many of his themes have reached maturity. The exhibition was organized by Richard Armstrong, Curator, and was sponsored by the Lannan Foundation, Douglas S. Cramer, and the National Endowment for the Arts. It was accompanied by a fully illustrated catalogue by Richard Armstrong and circulated to the San Francisco Museum of Modern Art (June 16–August 14, 1988); The Museum of Contemporary Art, Los Angeles (October 4, 1988–January 29, 1989); and the Palacio de Velázquez, Madrid (February 10–April 2, 1989). It will continue traveling in 1989.

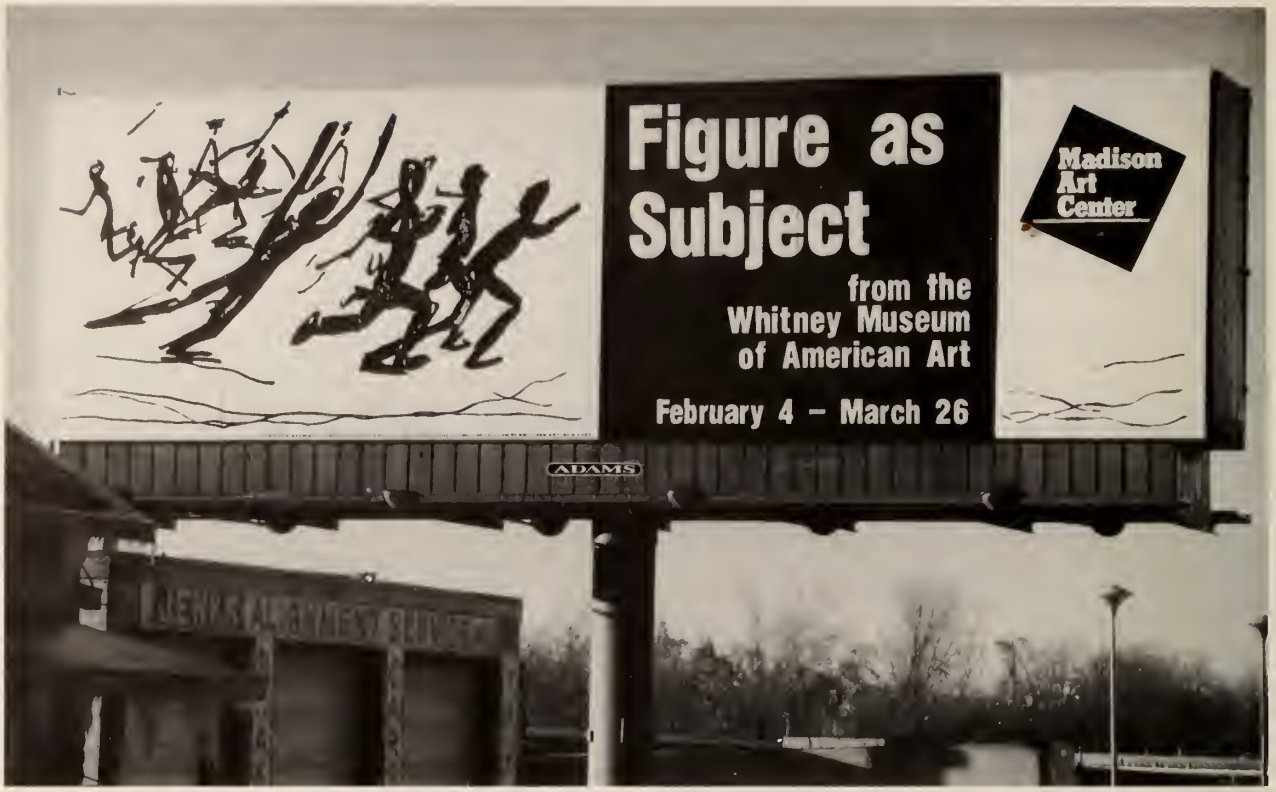
George Ault

This retrospective provided a fresh overview of the urban, rural, and dream-inspired landscapes by George Ault (1891–1948). Though Ault is generally allied with the Precisionist painters, his outlook was often shaded by the dark pathos that dominated his personal life. Through his art, Ault fused the conscious world with the unconscious to express his own psychic disquiet. The exhibition of 45 paintings and 13 related drawings opened at the Whitney Museum of American Art at Equitable Center in spring 1988. It was organized by Susan Lubowsky, former Branch Director, and traveled to the Memphis Brooks Museum of Art, Tennessee (November 13, 1988–January 1, 1989); the Joslyn Art Museum, Omaha (February 4–April 2, 1989); and the New Jersey State Museum, Trenton (April 29–June 11, 1989).

* **Figure as Subject: The Revival of Figuration Since 1975**
Selections from the Permanent Collection of the Whitney Museum of American Art

This exhibition of 31 works from the Permanent Collection illustrated the variety of approaches to figurative art taken by contemporary artists. The paintings and sculpture in the exhibition reflect a new direction in American art since the mid-1970s: after a decade of abstract Minimalist conceptions, the figure has returned to the mainstream. Among the artists represented were Robert Arneson, Roger Brown, Eric Fischl, Robert Graham, Duane Hanson, Barbara Kruger, Ed Paschke, Susan Rothenberg, David Salle, Mark Tansey, William T. Wiley, and Joe Zucker. Sponsored by the National Committee of the Whitney Museum, the exhibition was organized for travel in 1988 by Patterson Sims, former Associate Curator, Permanent Collection, now Associate Director for Art and Collections at the Seattle Art Museum. Sims also wrote the accompanying brochure. This year the exhibition traveled to The Arkansas Arts Center, Little Rock (June 27–August 21, 1988); the Amarillo Art Center (September 10–October 16, 1988); the Utah Museum of Fine Arts, University of Utah, Salt Lake City (November 13, 1988–January 8, 1989); and the Madison Art Center, Wisconsin (February 4–March 26, 1989).

* Organized exclusively for travel.



Outdoor billboard for "Figure as Subject: The Revival of Figuration Since 1975," at the Madison Art Center, Wisconsin.

Alan Myers, Whitney Museum art handler, painting from a projected image by Jonathan Borofsky for the installation of "Figure as Subject: The Revival of Figuration Since 1975," at the Madison Art Center, Wisconsin, sponsored by the National Committee of the Whitney Museum.

Installation view of "Donald Judd," at the Dallas Museum of Art.

Edward Hopper: City, Country, Town
Selections from the Permanent Collection
of the Whitney Museum of American Art

This exhibition of 50 works by Edward Hopper (1882–1967), selected from the Permanent Collection, focused on the artist's sensitive vision of both the beauty and the barrenness of the 20th-century landscape and cityscape. Exploring Hopper's treatment of these themes in oil, watercolor, etching, and drawing, the exhibition began with his Paris scenes of 1907 and concluded with landscapes of New England and the West done in the last decades of his life. The exhibition was first presented at the Whitney Museum of American Art, Fairfield County, in fall 1986. It was organized by Deborah Lyons, Administrator, Hopper Collection, and Roni Feinstein, Branch Director, Whitney Museum, Fairfield County, and traveled nationally in 1987–88. This year it was shown at the Sunrise Museums, Charleston, West Virginia (July 16 – September 4, 1988).

Donald Judd

See listing under "Exhibitions." The works were shown at the Dallas Museum of Art (February 12 – April 19, 1989).

New American Video Art: A Historical Survey, 1967–1980

This presentation of 43 single-channel videotapes that trace the history of video as an art form was shown at the Whitney Museum during the summer of 1984. Organized by John G. Hanhardt, Curator, Film and Video, who wrote the accompanying brochure, it has been traveling since 1984 through a grant from the National Committee of the Whitney Museum, and was presented this year at the University Art Museum, State University of New York at Binghamton (November 16 – December 16, 1988).

David Park: Paintings and Drawings of the 1950s

See listing under "Exhibitions." The exhibition traveled to the Laguna Art Museum, Laguna Beach, California (March 9 – May 7, 1989) and The Oakland Museum (May 20 – August 6, 1989).

* **Twentieth-Century American Art: Highlights of the Permanent Collection of the Whitney Museum of American Art**

This exhibition of 50 paintings and sculptures provided an abbreviated overview of developments in American art since 1900. Among the artists represented were Milton Avery, George Bellows, Alexander Calder, Arthur G. Dove, Richard Estes, Helen Frankenthaler, William J. Glackens, Edward Hopper, Jasper Johns, Franz Kline, Roy Lichtenstein, Agnes Martin, Elie Nadelman, Claes Oldenburg, Fairfield Porter, Mark Rothko, John Sloan, and George Tooker. The exhibition was organized by Patterson Sims, former Associate Curator, Permanent Collection, and was accompanied by an illustrated brochure. It was circulated nationally in 1988 with the sponsorship of the National Committee of the Whitney Museum and presented at the Robert Hull Fleming Museum, The University of Vermont, Burlington (March 25 – May 22, 1988); the Hunter Museum of Art, Chattanooga, Tennessee (June 12 – August 7, 1988); and the Phoenix Art Museum (August 26 – October 2, 1988).

* **20th Century Drawings from the Whitney Museum of American Art**

This traveling exhibition, which originated at the National Gallery of Art, Washington, D.C. (May 21 – September 7, 1987), was organized by Paul Cummings, former Adjunct Curator, Drawings, Whitney Museum. During his tenure at the Whitney Museum, Cummings was instrumental in developing what is now among the most comprehensive public collections of 20th-century American drawings. In 1988–89 the exhibition was presented at The Arkansas Arts Center, Little Rock (June 27 – August 28, 1988); the Whitney Museum of American Art, Fairfield County (November 18, 1988 – January 18, 1989); and the Whitney Museum of American Art at Equitable Center (February 3 – April 1, 1989).

* Organized exclusively for travel.

Vital Signs: Organic Abstraction from the Permanent Collection of the Whitney Museum of American Art

This exhibition, which examined the tradition of organic abstraction in 20th-century American art through 63 paintings and sculptures from the Whitney Museum's Permanent Collection, traced the lineage of artists who base their approach to abstraction on the observation of nature. The exhibition, organized by Lisa Phillips, Curator, traveled nationally with support from a grant from the National Committee of the Whitney Museum, to the Scottsdale Center for the Arts, Arizona (September 13–November 6, 1988) and The Aspen Art Museum, Colorado (February 23–April 16, 1989). It was accompanied by an illustrated catalogue.

1987 Biennial Exhibition Film and Video Programs

The film and video programs selected by John G. Hanhardt, Curator, Film and Video, for the "1987 Biennial Exhibition" have been traveling internationally. The American Federation of Arts, which has been circulating Biennial film programs since 1979 and video programs since 1985, arranged for them to be shown in 1988–89 at Humboldt State University, Arcata, California (Film Program, October–November 1988); Electric Shadows Media Program, Kansas City, Missouri (Film Program, October 1988–February 1989); First Street Forum, St. Louis, Missouri (Video Program, March 1989); ARS Electronica Brucknerhaus, Linz, Austria (Video Program, September 1988); Festival Arte Elettronica, Camerino, Italy (Video Program, September 1988); Ayuntamiento de Sevilla, Spain (Video Program, November 1988); Consejeria de Cultura de Asturias, Orviedo, Spain (Film and Video Programs, September 1988).

Scholars-in-Residence Program

In 1988–89, Rockefeller Foundation Residency Fellowships in the Humanities were awarded to Paul S. Arthur, Visiting Assistant Professor, Department of Cinema Studies, New York University, and Margaret E. Morse, Assistant Professor, Critical Studies, School of Cinema/Television, University of Southern California. Arthur examined "Distribution, Exhibition, and Canon Formation in American Avant-Garde Film 1962–1987" in fall 1988. Morse researched "Video and Film Installation Work and the Play of Apparatuses" in spring 1989. The research was conducted under the direction of John G. Hanhardt, Curator, Film and Video. The Rockefeller Foundation Fellows were selected by an advisory panel consisting of Lucy Fischer, Associate Professor of English and Director of Film Studies, University of Pittsburgh; William Simon, Associate Professor and Chair, Department of Cinema Studies, New York University; and Maureen Turim, Associate Professor of Cinema, State University of New York at Binghamton. Initiated in 1987, the three-year grant to the Museum for the study of "Media Culture: New Technologies and the Arts" provides for two additional scholars to participate in the 1989–90 academic year.

Exhibitions

Scrutable Images: Chinatown Demystified
October 11 – November 13, 1988

This exhibition of 15 films and four videotapes examined questions of history, self-definition, and empowerment from the perspectives of Asian-American filmmakers and video artists. Organized by guest curator Luis H. Francia, the exhibition provided a conception of Chinatown far more complex than the geographic and popular limitations usually ascribed to it.

Al Wong
November 22 – December 22, 1988

San Francisco-based media artist Al Wong combined film, video, and photographic material in a multimedia installation to explore his family's experience in the United States. The centerpiece of the installation was a tableau presenting a continuously running videotape entitled *Each Time I See You, I Feel It Could Be the Last Time* (1987), which examines Wong's father's life in San Francisco's Chinatown and documents the artist's own journey back to China. The exhibition was organized by guest curator Daryl Chin.

Spencer Williams
December 27, 1988–January 10, 1989

Six films by Spencer Williams (1893–1969) were presented to highlight his contributions to the field of black independent filmmaking as director, producer, writer, and actor. Williams began his career in Hollywood working on B movies—westerns, melodramas, and musical variety shows—for major studios such as Paramount, as well as for smaller independent companies. He later attained renown for his role as Andy in the popular TV series *Amos 'n' Andy*. In his own productions, Williams drew on his familiarity with Southern black culture and employed elements of Afro-American folk dramas and sermons to structure his film aesthetic. Guest curator Adrienne Lanier Seward organized the exhibition.

AIDS Media: Counter-Representations
January 15–February 5, 1989

This exhibition presented four films and 18 videotapes by independent media artists who examine the complex issues raised by the AIDS crisis. Using a variety of genres, the works addressed subjects such as the mass media's portrayal of AIDS; AIDS activism; and the legal, social, and personal dimensions of this crisis. The exhibition was organized by Lucinda Furlong, Assistant Curator, Film and Video.

Yoko Ono: Films
February 8–April 16, 1989

Concurrent with the exhibition of Yoko Ono's objects in the Lobby Gallery, a program of 13 films and 4 videotapes made by Ono between 1967 and 1971 was presented as part of the New American Film and Video Series. The films included Ono's early conceptual works that originated as visual ideas in performances and written statements, such as *No. 4 (Bottoms)* (1966) and *Up Your Legs Forever* (1970), as well as *Imagine* (1971) and others made in collaboration with John Lennon. Several of Ono's music videos made after Lennon's death in 1980 were also shown. John G. Hanhardt, Curator, Film and Video, organized the exhibition.

The New American Film and Video Series is made possible in part by grants from Manufacturers Hanover Corporation, George S. Kaufman and the Kaufman Astoria Studios, Inc., Consolidated Edison Company of New York, Inc., The Andy Warhol Foundation for the Visual Arts, Inc., The Bohen Foundation, the John D. and Catherine T. MacArthur Foundation, the New York State Council on the Arts, and the National Endowment for the Arts. The exhibitions were accompanied by free program notes. Gallery talks, by the artists or by curators, were given during the course of each exhibition.

1989 Biennial Exhibition

Oikonomos (1989), installation by Francesc Torres

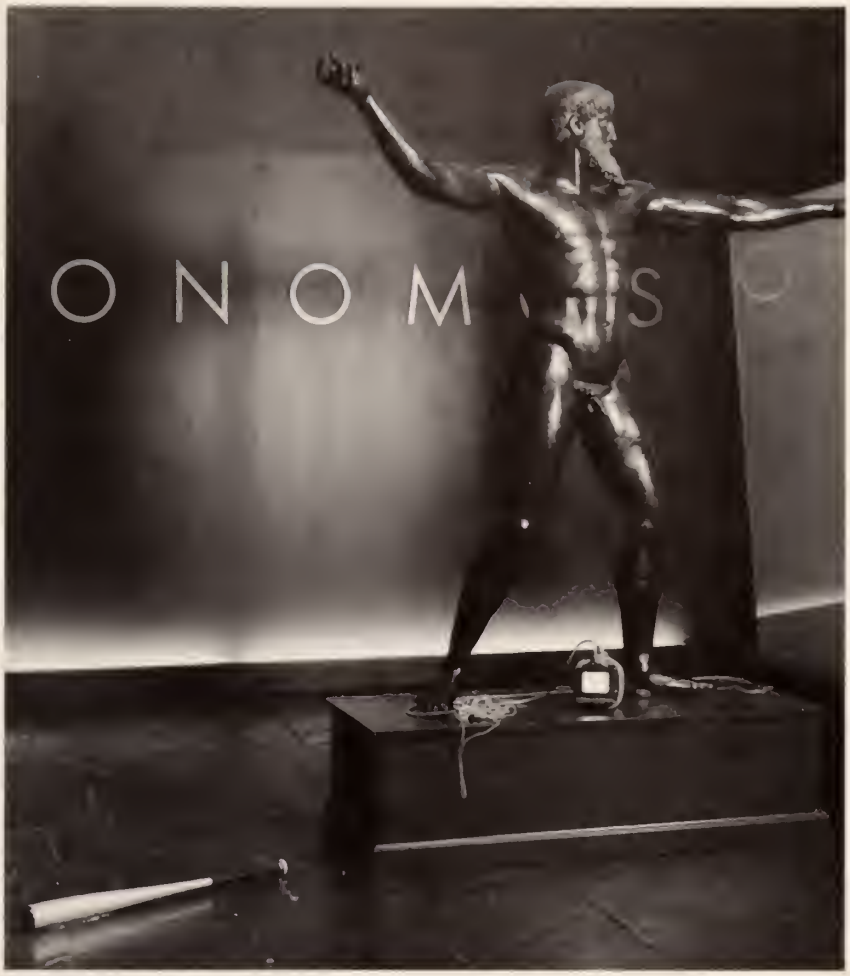
Francesc Torres' installation *Oikonomos* (1989) opened to the public on April 26 as part of the Whitney Museum of American Art's "1989 Biennial Exhibition." An integral element of the installation was a bronze cast of the classical Greek sculpture *Zeus from Cape Artemision*. This cast was one of a group of restored replicas of classical sculpture owned by The Metropolitan Museum of Art and on extended loan to The Queens Museum. Torres first saw the replica at The Queens Museum, where he had a one-artist exhibition from September 10 to November 5, 1988. An installation created for that show, *The Assyrian Paradigm for Berlin*, included another replica in the collection, *The Borghese Warrior*.

The loan of *Zeus from Cape Artemision* to the artist for the Biennial Exhibition had been arranged and agreed on by The Queens Museum and The Metropolitan Museum of Art. On May 11, however, the Metropolitan Museum's Department of Greek and Roman Art informed the Whitney Museum that it would not permit the replica of Zeus to be shown with a baseball bat and video monitor, even though The Queens Museum had already approved the installation. If these elements were not removed, The Metropolitan Museum of Art announced, it would withdraw the sculpture from the exhibition. At the artist's request the Whitney Museum closed *Oikonomos* on May 11 and reopened it on May 19 with the baseball bat and monitor placed on the floor beneath the statue.

Meanwhile, the Whitney Museum of American Art made arrangements to borrow another replica of *Zeus from Cape Artemision* from David H. Cline of Fort Worth. On June 12 the Metropolitan Museum's cast was returned to The Queens Museum. *Oikonomos* reopened to the public in its original form on June 14.

Francesc Torres' installation Oikonomos *as it appeared in the Lobby Gallery at the opening of the "1989 Biennial Exhibition."*

The replica of Zeus from Cape Artemision, *with TV monitor placed on the pedestal and baseball bat on the floor, went on display May 19.*



Installation view of Oikonomos *as it was reopened to the public in its original form on June 14*

Branch Museums

Whitney Museum of American Art, Downtown at Federal Reserve Plaza

This exhibition center, located on the lower concourse level at Two Federal Reserve Plaza, 33 Maiden Lane, is funded by a partnership of Park Tower Realty and IBM, the developers of Federal Reserve Plaza. Changing exhibitions are accompanied by free brochures, and gallery talks are given on Mondays, Wednesdays, and Fridays at 12:30. In addition, the Museum has installed sculpture from the Permanent Collection in the covered pedestrian arcade of Two Federal Reserve Plaza.

EXHIBITIONS

Modes of Address: Language in Art Since 1960
July 29–September 23, 1988

This group exhibition examined the use of language as an integral element in painting and sculpture since 1960. Thirty mixed-media works demonstrated the various ways contemporary artists employ words to engage the viewer to respond. John Baldessari, Jenny Holzer, Silvia Kolbowski, Joseph Kosuth, Louise Lawler, Bruce Nauman, Richard Prince, Edward Ruscha, and Lawrence Weiner were among the artists represented. The exhibition was organized by Tom Hardy, Amy Heard, Ingrid Periz, and Michael Waldron, 1987–88 Helena Rubinstein Fellows in the Whitney Museum Independent Study Program.

Convulsive Beauty: The Impact of Surrealism on American Art
October 5–December 2, 1988

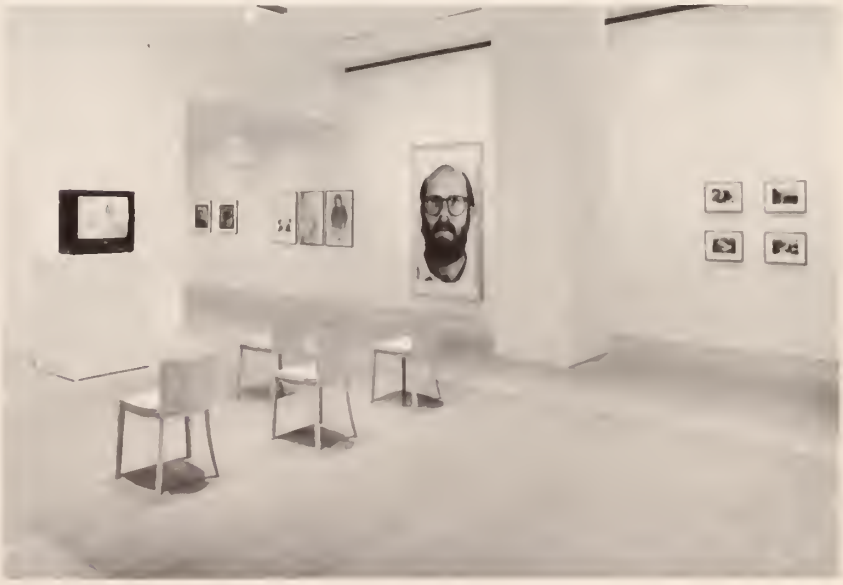
This exhibition dealt with the influence of European Surrealism on American artists. It included 67 paintings, sculptures, drawings, and photographs by 38 artists who interpreted Surrealist ideas of automatism,

Installation view of "Convulsive Beauty: The Impact of Surrealism on American Art," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza.

biomorphism, dream imagery, and the unconscious. Among the artists represented were Herbert Bayer, William Baziotes, Louise Bourgeois, Alexander Calder, Federico Castellon, Joseph Cornell, Herbert Ferber, Adolph Gottlieb, Ibram Lassaw, Jackson Pollock, Man Ray, and David Smith. The exhibition was organized by Aimée Holloway Conlin, Natacha Kucic, Michael Marco, and Anne B. Wrinkle, 1987–88 Helena Rubinstein Fellows in the Whitney Museum Independent Study Program. It was originally presented at the Whitney Museum of American Art, Fairfield County.

Identity: Representations of the Self
December 14, 1988 – February 10, 1989

The origins and evolution of autobiographical art in America since the late 1960s were the focus of the 58 mixed-media works in this exhibition. The artists' self-representations included body prints and casts, works using text as well as a variety of photographic techniques, and video. Twenty-nine artists were represented, among them, Laurie Anderson, Bruce Charlesworth, Chuck Close, Lee Friedlander, Jasper Johns, Robert Mapplethorpe, Duane Michals, Dennis Oppenheim, Robert Rauschenberg, Lucas Samaras, and the Starn Twins. The exhibition was organized by Julia Blaut, Luke Dodd, Tom Folland, Eric Nooter, and Erika Wolf, 1985–86 Helena Rubinstein Fellows in the Whitney Museum Independent Study Program.



Installation view of "Identity: Representations of the Self," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza.

Coney Island of the Mind: Images of Coney Island in Art and Popular Culture 1890-1960
February 22 – April 21, 1989

One of this country's first entertainment meccas and a remarkable cultural icon, Coney Island has been an inspiration for American artists for more than a century. This exhibition illustrated the range of imaginative depictions of Coney Island from the 1890s to 1960 and included paintings, prints, drawings, and photographs by artists such as Diane Arbus, Milton Avery, Margaret Bourke-White, Paul Cadmus, Walker Evans, Reginald Marsh, Joseph Stella, and Weegee. It was organized by guest curator John Carlin.

Suburban Home Life: Tracking the American Dream
May 3 – June 28, 1989

This exhibition explored suburbia as a prominent idea in contemporary American life through more than 60 paintings, sculptures, drawings, photographs, architectural models, and videotapes by artists and architects concerned with the successes and failures, promises and contradictions of the suburban experience. A special feature of the exhibition was a living room tableau where video transfers of horror films set in suburbia were shown. Eve Arnold, Robert Bechtle, Mindy Faber, Eric Fischl, Frank O. Gehry, Duane Hanson, Cindy Sherman, Laurie Simmons, and Frank Lloyd Wright, among others, were included. Organized by Sarah Bayliss, Amy Michael Homes, Christopher Robert Hoover, and Miwon Kwon, 1988–89 Helena Rubinstein Fellows in the Whitney Museum Independent Study Program, the exhibition traveled to the Whitney Museum of American Art, Fairfield County, in July 1989.

EDUCATIONAL PROGRAMS

Gallery talks on exhibitions were given by Helena Rubinstein Fellows in the Whitney Museum Independent Study Program and by volunteers.

Contemporary Authors Read from Their Fiction

A series of readings by distinguished contemporary authors was held in conjunction with the exhibition "Suburban Home Life: Tracking the American Dream." The authors, selected by 1988–89 Helena Rubinstein Fellow Amy Michael Homes, read from their fiction.

Allan Gurganus and Mona Simpson	June 8, 1989
Harold Brodkey and Meg Wolitzer	June 13, 1989
Garrison Keillor	June 15, 1989
Peter Cameron and Randall Kenan	June 20, 1989
Gordon Lish and Hilma Wolitzer	June 27, 1989

Whitney Museum of American Art at Equitable Center

This branch, in The Equitable's headquarters, consists of two galleries, one for long-term installations of works from the Permanent Collection, the other for temporary exhibitions. The exhibitions are supplemented by free brochures, lectures, and performances. Gallery talks are given weekdays at 12:30.

EXHIBITIONS

Joshua Johnson: Freeman and Early American Portrait Painter
June 17–August 24, 1988

See listing under "Whitney Museum of American Art, Fairfield County."

Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art
August 18, 1988–July 19, 1989

The depth of the Whitney Museum's sculpture collection was illustrated in this survey of developments in American sculpture since 1960. Twenty artists were represented in the third long-term installation of works from the Permanent Collection, including Deborah Butterfield, Christo, Mark di Suvero, Dan Flavin, Edward Kienholz, John Newman, Claes Oldenburg, Judy Pfaff, George Segal, and H.C. Westermann. Susan Lubowsky, former Branch Director, organized the exhibition.

Installation view of "Sculpture Since the Sixties from the Permanent Collection of the Whitney Museum of American Art," at the Whitney Museum at Equitable Center.

Japanese Photography in America, 1920–1940
September 8 – November 2, 1988

This traveling exhibition reconstructed an important chapter in West Coast cultural and photographic history through 85 prints by Japanese-American photographers who were forced to relocate or were interned after the bombing of Pearl Harbor. In the turmoil of the war years, much of this work was either lost or forgotten. The exhibition was organized by Dennis Reed for the Japanese-American Cultural and Community Center, Los Angeles, and was also presented at the Whitney Museum of American Art, Fairfield County, in 1989.

Enclosing the Void: Eight Contemporary Sculptors
November 11, 1988 – January 25, 1989

This exhibition presented sculpture by eight contemporary American artists who employ both abstract and representational imagery. Works by John Duff, Heide Fasnacht, Erik Levine, Robert Lobe, John Newman, Martin Puryear, Judith Shea, and Jackie Winsor represent a departure from conventional delineations of positive and negative space and demonstrate the artists' desire to confound the viewers' perception of mass and solidity. The exhibition was organized by Susan Lubowsky, former Branch Director.

Installation view of "Enclosing the Void: Eight Contemporary Sculptors," at the Whitney Museum of American Art at Equitable Center.

Installation view of "20th Century Drawings from the Whitney Museum of American Art," at the Whitney Museum at Equitable Center.

20th Century Drawings from the Whitney Museum of American Art
February 3 – April 1, 1989

See listing under "Traveling Exhibitions."

Nocturnal Visions in Contemporary Painting
April 12 – June 14, 1989

The reemergence of the nocturne in contemporary painting has come to represent a new expression of poetic and introspective visions. This exhibition examined recent work by American artists who evoke 19th-century Romantic landscape painting to redefine the genre. Twenty-seven painters were represented, including Jennifer Bartlett, Ross Bleckner, Troy Brauntuch, Vija Celmins, April Gornik, Robert Greene, Mark Innerst, Yvonne Jacquette, Jeff Joyce, Joan Nelson, Chris Pfister, Edward Ruscha, and Donald Sultan. The exhibition was organized by Susan Lubowsky, former Branch Director.

Left to right: Henry Threadgill, Max Roach, and Philip Glass, after their performances in the New Music Network Showcase, which began its 1988 New York State tour at the Whitney Museum of American Art at Equitable Center, September 19.

Molissa Fenley in the New York premiere of her "State of Darkness," at the Whitney Museum of American Art at Equitable Center, September 22, 1988. Fenley received a 1989 Bessie, New York Dance and Performance Award, for this work from Dance Theater Workshop.

PERFORMANCES

Equinox, a program of contemporary music and dance, is presented twice a year. The free series is produced by Paula Breckenridge, Manager, Whitney Museum at Equitable Center.

Equinox: Fall Performances, 1988

Douglas Dunn	September 8, 1988
New Music Network Showcase: Philip Glass, Max Roach, Henry Threadgill Sextet	September 19, 1988
Molissa Fenley	September 22, 1988
Anita Feldman	September 29, 1988
John King	October 6, 1988
JoAnn Fregalette Jansen	October 27, 1988

Equinox: Spring Performances, 1989

Linda Mussmann	March 2, 1989
Muna Tseng	March 9, 1989
Catlin Cobb	March 30, 1989
David Cale	April 6, 1989
Rhys Chatham	May 9, 1989

EDUCATIONAL PROGRAMS

Japanese Photography in America Lecture

Dennis Reed, Gallery Director and Chair of the Art Department at Los Angeles Valley College, Van Nuys, California, and curator of the exhibition, gave a lecture on September 8, 1988.

20th Century Drawings Lecture

In conjunction with "20th Century Drawings from the Whitney Museum of American Art," Paul Cummings, curator of the exhibition, gave a lecture and slide presentation entitled "Problems in Collecting Modern American Drawings" on February 6, 1989.

Nocturnal Visions in Contemporary Painting Gallery Talks by Artists
The first in the ongoing series of gallery talks, "On Art on View"

Ross Bleckner	April 27, 1989
April Gornik	May 11, 1989
Vija Celmins	May 25, 1989
Yvonne Jacquette	June 1, 1989

CHILDREN'S PROGRAMS

Under the supervision of Amy Dion Gibstein, trained volunteer docents conducted more than 60 tours of exhibitions for public and private schoolchildren. The students received pre- and post-visit material related to specific exhibitions.

The docents are Madeleine Bennett, Joy Binger, Tamara Bloomberg, Marianne Flack, Lea Freiser, Beulah Friedman, Harriet Gorlin, Betsy Jaffe, Marion Miller, Judith Schmutz, and Berenice Sherer.

Whitney Museum of American Art at Philip Morris

This branch, in the headquarters of Philip Morris Companies Inc., across from Grand Central Terminal, celebrated its fifth anniversary this year. It presents changing exhibitions in the large indoor Sculpture Court and adjacent gallery. These are supplemented by free brochures, lectures, films, and performances. Gallery talks are given Mondays, Wednesdays, and Fridays at 12:30.

Artist Viola Frey (left) and Josephine Gear, Branch Director, Whitney Museum of American Art at Philip Morris, with two of the artist's sculptures included in "Urban Figures" at the opening of the exhibition and the fifth-anniversary celebration of the Philip Morris branch, November 15, 1988.

EXHIBITIONS

Real Faces
May 6–September 22, 1988

Contemporary portrait photography was examined in 62 black-and-white and color prints by Bill Burke, Nan Goldin, Birney Imes, and Judith Joy Ross. The works were selected by photography critic and guest curator Max Kozloff and installed by Josephine Gear, Branch Director.

Urban Figures
November 17, 1988–February 15, 1989

This exhibition of large-scale contemporary figurative sculpture surveyed the range of artists' visions of urban dwellers. Works by ten sculptors—John Ahearn with Rigoberto Torres, Jonathan Borofsky, Viola Frey, Duane Hanson, Alex Katz, Marisol, Deborah Masters, Alison Saar, and George Segal—were installed throughout the Sculpture Court and gallery. Works in the Sculpture Court remained on view through November 1989. The exhibition was organized by Josephine Gear, Branch Director.

Philip Morris employees in Ann Carlson's "Lunch," one of her performances involving "real people," November 16, 1988, part of the "Performance on 42nd" series produced by the Whitney Museum of American Art at Philip Morris.

From the Model: Selections from the Permanent Collection of the Whitney Museum of American Art
February 24 – May 3, 1989

This selection of paintings and drawings from the Permanent Collection of the Whitney Museum illustrated the diversity of approaches to the human figure taken by American artists in the 20th century. Among the 16 artists represented were Thomas Hart Benton, Isabel Bishop, Mary Frank, Gaston Lachaise, Alice Neel, John Sloan, and Tom Wesselmann. The exhibition was organized by Josephine Gear, Branch Director.

Straphangers
May 12 – July 22, 1989

This selection of paintings and prints depicting subway and elevated-train commuters reflected a vital aspect of modern life in New York City. Paul Cadmus, Lily Furedi, Armin Landeck, Edward Laning, Raphael Soyer, Benton Spruance, and George Tooker were among the artists represented. Supplementing the exhibition were promotional subway car cards. Josephine Gear, Branch Director, organized the exhibition.

Claudia Bruce performing in Time & Space Limited's "Lincoln Speak," a dramatic poem written and directed by Linda Mussmann with music by Semih Firincioglu, May 3, 1989, part of the "Performance on 42nd" series produced by the Whitney Museum of American Art at Philip Morris.

PERFORMANCES

A sound environment composed by David Behrman and excerpts from a performance series, *Real People,* choreographed by Ann Carlson were presented at the Fifth Anniversary Celebration, on November 15, 1988.

Free programs of new works and works-in-progress by contemporary performing artists are presented in Performance on 42nd. The series is produced twice a year by Jeanette Vuocolo, Manager, Whitney Museum at Philip Morris.

Performance on 42nd, Fall 1988

Amina Claudine Myers and David Peaston	November 2, 1988
Ann Carlson	November 16, 1988
Steve Turre and Explorations	November 30, 1988
Eva Gasteazoro and David Zambrano	December 7, 1988
Pat Oleszko and The Usual Suspects	December 14, 1988

Performance on 42nd, Spring 1989

Time & Space Limited with Linda Mussmann, Claudia Bruce, and Semih Firincioglu	May 3, 1989
New Winds	May 24, 1989
Jalalu-Kalvert Nelson and Trumpets of Desire, with TUBATIME, and the Devastators	June 7, 1989
Boogie Down: Miracle on the Deuce	June 14, 1989
Reno	June 21, 1989

The comic Reno performing her monologue, June 21, 1989, part of the "Performance on 42nd" series produced by the Whitney Museum of American Art at Philip Morris.

EDUCATIONAL PROGRAMS

Figurative Art in Public Spaces: An Artists' Panel Discussion

A panel discussion, moderated by Josephine Gear, Branch Director, was held on February 7, 1989, in conjunction with the exhibition "Urban Figures." Panelists were John Ahearn, Viola Frey, Deborah Masters, and George Segal.

Composer Jalalu-Kalvert Nelson conducting TUBATIME, June 7, 1989, part of the "Performance on 42nd" series produced by the Whitney Museum of American Art at Philip Morris.

Urban Figures and From the Model Film Programs

George Segal, 1979, by Michael Blackwood, was shown on April 4, 1989.

Alice Neel: Collector of Souls, 1978, by Nancy Baer, and *Vital Statistics of a Woman Simply Obtained*, 1977, a videotape by Martha Rosler, were shown on April 12, 1989.

Philip Pearlstein Draws from the Artist's Model, 1986, by Richard Horner, Lynne Stuart, and Jerry Whitely, was shown on April 18, 1989.

Straphangers Lecture

Kenneth T. Jackson, Mellon Professor of History, Columbia University, presented "From Horsecar to Subway: The Development of Public Transportation in New York City" on May 31, 1989.

CHILDREN'S PROGRAMS

Under the supervision of Diane Wittner, former Gallery Assistant, Whitney Museum at Philip Morris, trained volunteer docents gave tours of the exhibitions in the gallery and Sculpture Court to more than 1,600 New York City schoolchildren as well as to groups of disadvantaged and homeless children.

The docents are Hannah Berman, Veronica Francis, Dorothy Greenwald, Hector Perez, and Cookie Sagerman.

Children from P.S. 165 making collages after their tour of the "Urban Figures" exhibition at the Whitney Museum of American Art at Philip Morris, April 26, 1989.

Whitney Museum of American Art, Fairfield County

This branch, in the headquarters of Champion International Corporation, Stamford, Connecticut, presents changing exhibitions supplemented by free brochures, lectures, classes, films, concerts, and performances. Gallery talks are given Tuesdays, Thursdays, and Saturdays at 12:30.

Children participating in an origami workshop, February 16, 1989, held in conjunction with "Japanese Photography in America, 1920–1940," at the Whitney Museum of American Art, Fairfield County.

EXHIBITIONS

Convulsive Beauty: The Impact of Surrealism on American Art
June 24 – August 27, 1988

See listing under "Whitney Museum of American Art, Downtown at Federal Reserve Plaza."

Joshua Johnson: Freeman and Early American Portrait Painter
September 9 – November 9, 1988

Joshua Johnson, active in Baltimore between 1795 and 1825, is the first black portrait painter in America for whom a body of work survives. Organized by the Abby Aldrich Rockefeller Folk Art Center, Williamsburg, Virginia, and the Maryland Historical Society, Baltimore, the exhibition was previously shown at the Whitney Museum at Equitable Center. The installation at the Whitney Museum, Fairfield County, included 33 portraits and several pieces of Baltimore Federal Period furniture from the Maryland Historical Society.

20th Century Drawings from the Whitney Museum of American Art
November 18, 1988 – January 18, 1989

See listing under "Traveling Exhibitions."

Japanese Photography in America, 1920–1940
January 27 – March 29, 1989

See listing under "Whitney Museum of American Art at Equitable Center."

The "Junk" Aesthetic: Assemblage of the 1950s and Early 1960s
April 7 – June 14, 1989

This exhibition examined Assemblage, the piecing together of works of art from found objects and ordinary materials, often junk. Thirty-eight works created during the 1950s and early 1960s were shown. Roni Feinstein, Branch Director, organized the exhibition, which traveled to the Whitney Museum at Equitable Center later in 1989.

The New World Consort performing in the Winter Chamber Music Series at the Whitney Museum of American Art, Fairfield County, November 30, 1988.

PERFORMANCES

Programs of music, dance, and performance art are presented free during the year. The series is produced by Cynthia Roznoy, Manager, Whitney Museum, Fairfield County.

Summer Outdoor Performances, 1988

The Klezmer Conservatory Band	July 6, 1988
Talking Drums	July 13, 1988
The Grumbling Gryphons Traveling Children's Theater	July 20, 1988
Ramon de los Reyes Spanish Dance Theater	July 27, 1988

Winter Chamber Music Series, 1988–89

New World Consort	November 30, 1988
Alvin Lucier	December 28, 1988
The Galliard Quintet	January 11, 1989
The Brass Ring	February 17, 1989
Res Musica	March 2, 1989

EDUCATIONAL PROGRAMS

Joshua Johnson Lecture, Film, and Performance

Stiles Tuttle Colwill, a partner in Colwill McGehee Antique Decorative and Fine Arts and co-curator of the exhibition "Joshua Johnson: Freeman and Early American Portrait Painter," presented "Behind the Scenes with Joshua Johnson" on September 15, 1988.

Two Centuries of Black American Art, the 1977 documentary film on the exhibition organized by the Los Angeles County Museum of Art, was shown every day during the Joshua Johnson exhibition.

The Debra Weiss Dancers presented "The Romantic Age: 19th-Century American Ballroom Dance and Manners" on October 19, 1988.

20th Century Drawings Lecture

Paul Cummings, curator of the exhibition "20th Century Drawings from the Whitney Museum of American Art," and former Adjunct Curator, Drawings, Whitney Museum, presented "Masters and Minor Masters: Collecting Drawings of Quality" on December 2, 1988.

Japanese Photography in America Films and Supplementary Programs

Rashomon (1951), directed by Akira Kurosawa, was shown on February 15 and 25, 1989.

Tampopo (1986), directed by Juzo Itami, was shown on February 22 and March 4, 1989.

Three workshops on the art of origami were conducted by Michael Shall, professional paper-folder for the American Museum of Natural History, New York, on February 16 and 18, 1989.

Hisashi Yamada, tea master and executive director of the Urasenke Tea Ceremony Society, New York, performed a traditional Japanese tea ceremony on March 10 and 11, 1989.

The 'Junk' Aesthetic Lectures and Workshop

A three-part lecture series exploring the Assemblage art movement was held in conjunction with the exhibition "The 'Junk' Aesthetic: Assemblage of the 1950s and Early 1960s." Roni Feinstein, Branch Director and curator of the exhibition, began the series on April 27, 1989. Ivan C. Karp, director of the O.K. Harris Gallery and former director of the Reuben and Leo Castelli galleries, and artist John Chamberlain gave lectures on May 11 and May 25, respectively.

Harvey Weiss, sculptor, writer, and Associate Professor of Studio Art, Adelphi University, presented "Odds and Ends," a workshop on assemblage techniques on May 20, 1989.

EDUCATIONAL OUTREACH PROGRAMS

In conjunction with the exhibitions, special packets consisting of slides and text prepared by Janet Satz, former Education Consultant, Whitney Museum, Fairfield County, were distributed to public and private schools throughout the area. In 1988–89 the outreach programs were presented to 40 classes in Fairfield County, and approximately 700 children of nursery through high school age visited the Museum and were given tours by trained volunteer docents.

The docents are Patti Bock, Ann Carter, Ethel Cipri, Gundi Erikson, Janina Finsthwait, Claire Henriques, Katie Labrador, Florence Rosenberg, Morna Ryan, Susie Salomon, Carolyn Schmidt, and Harriet Van Vliet.

Fairfield County students and parents at the opening reception, November 19, 1988, for "Drawings by High School Students," an exhibition held in the lobby of the Champion International Corporation building.

Student Exhibitions and Programs

An exhibition of works on paper by students from twelve high schools in Darien, Fairfield, Greenwich, New Canaan, Stamford, Westport, and Weston, was presented in the lobby of the Champion International Corporation building from November 19, 1988, through January 18, 1989. "Drawings by High School Students," featured works inspired by the students' visits to "20th Century Drawings from the Whitney Museum of American Art." The exhibition was organized by Janet Satz, former Education Consultant, Whitney Museum, Fairfield County, and Robert Cygan, Art Curriculum Monitor for the Darien Public Schools.

A special program focused on "The 'Junk' Aesthetic" exhibition. Stamford public school students in kindergarten through twelfth grade visited the Museum and then created their own artworks inspired by those in the exhibition. "Junk Assemblage," an exhibition of creations by 12 local high school students, opened on May 1, 1989, and remained on view in the lobby of the Champion International Corporation building through May 31. A reception for the students, their families, and friends was held on May 4. The student exhibition was organized by Janet Satz, former Education Consultant, Whitney Museum, Fairfield County, and John Nerreau, Coordinator of Art and Music for the Stamford Public Schools.

Teachers' Workshop

A special workshop for art teachers from Greenwich High School was conducted on May 4, 1989, to assist them in preparing their students for visits to "The 'Junk' Aesthetic" exhibition.

Senior Outreach Program

Norman Kruchkow, Senior Adult Outreach Coordinator, Whitney Museum, Fairfield County, presented 25 slide lectures on current exhibitions and showed the Whitney Museum-produced film *20th-Century American Art: Highlights of the Permanent Collection* to 350 seniors prior to their group visits to the Museum.

Publications

Books and Catalogues

Bulletin of the Whitney Museum of American Art, 1987–88. 119 pages; 97 black-and-white illustrations. Paper.

Hopper Drawings: 44 Works by Edward Hopper from the Permanent Collection of the Whitney Museum of American Art. 48 pages; 44 black-and-white illustrations. Published in association with Dover Publications, Inc. Paper.

Donald Judd by Barbara Haskell. 160 pages; 115 illustrations, 51 in color. Distributed by W.W. Norton & Co., Inc. Cloth.*

Frederick Kiesler by Lisa Phillips, with essays by Dieter Bogner, Cynthia Goodman, Barbara Lesák, Jeanne T. Newlin, and Lisa Phillips. 168 pages; 200 illustrations. The catalogue was supported in part by Z. Bank of Vienna. Distributed by W. W. Norton & Co., Inc. Cloth.*

Robert Mapplethorpe by Richard Marshall, with essays by Richard Howard, Richard Marshall, and Ingrid Sischy. 216 pages; 150 illustrations, 55 in color. Distributed by New York Graphic Society Books, Little, Brown and Company. Cloth.

1989 Biennial Exhibition by Richard Armstrong, John G. Hanhardt, Richard Marshall, and Lisa Phillips. 256 pages; 151 illustrations, 119 in color. Distributed by W.W. Norton & Co., Inc. Paper.*

David Park by Richard Armstrong. 152 pages; 100 illustrations, 63 in color. Distributed by the University of California Press. Cloth and paper.*

Thirty-two Color Postcards of Twentieth-Century American Masterpieces from the Whitney Museum of American Art. 6 pages. Published in association with Dover Publications, Inc.

*Research for this publication was supported by income from endowments established by Henry and Elaine Kaufman, the Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, and the Primerica Foundation.

Brochures

The following free brochures accompanied Whitney Museum exhibitions:

Coney Island of the Mind: Images of Coney Island in Art and Popular Culture 1890–1960 by John Carlin [DT]

Convulsive Beauty: The Impact of Surrealism on American Art by Helena Rubinstein Fellows in the Independent Study Program [FC, DT]

Manierre Dawson: Early Abstractionist by Mark H. Bessire and Mary Jo Peer

Enclosing the Void: Eight Contemporary Sculptors by Susan Lubowsky [EC]

From the Model: Selections from the Permanent Collection of the Whitney Museum of American Art by Josephine Gear [PM]

Identity: Representations of the Self by Helena Rubinstein Fellows in the Independent Study Programdt [DT]

Japanese Photography in America, 1920–1940 by Dennis Reed [EC, FC]

Joshua Johnson: Freeman and Early American Portrait Painter [EC, FC]

The "Junk" Aesthetic: Assemblage of the 1950s and Early 1960s by Roni Feinstein [FC, EC]

Modes of Address: Language in Art Since 1960 by Helena Rubinstein Fellows in the Independent Study Program [DT]

Nocturnal Visions in Contemporary Painting by Susan Lubowsky [EC]

Yoko Ono: Objects, Films by John G. Hanhardt and Barbara Haskell

Guy Pène du Bois: The 1920s by Richard Armstrong

Straphangers by Josephine Gear [PM]

Suburban Home Life: Tracking the American Dream by Helena Rubinstein Fellows in the Independent Study Program [DT, FC]

Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center

20th Century Drawings from the Whitney Museum of American Art by Roni Feinstein [FC, EC]

Urban Figures by Josephine Gear [PM]

DT—Downtown
EC—Equitable Center
PM—Philip Morris
FC—Fairfield County

New American Film and Video Series Program Notes

"Scrutable Images: Chinatown Demystified" by Luis H. Francia
"Al Wong" by Daryl Chin
"Spencer Williams" by Adrienne Lanier Seward
"AIDS Media: Counter-Representations" by Lucinda Furlong

Exhibition Posters

Calla Lily by Robert Mapplethorpe, 1988, 36 x 26"
Flower Abstraction by Georgia O'Keeffe, 1924, 40 x 22"
Jephthah's Return by Betsy B. Lathrop, c. 1812, 40 x 28"
Wayzata Guest House by Frank O. Gehry, 1983–86, 36 x 27"

Awards

American Association of Museums 1989 Award of Merit:
Sculpture Since the Sixties by Susan Lubowsky
The American Federation of Arts 1988 Award of Excellence:
Alexander Calder: Sculpture of the 1930s by Richard Marshall
The Films of Andy Warhol: An Introduction by John G. Hanhardt and Jon Gartenberg
Sculpture Since the Sixties by Susan Lubowsky
International Book Design Exhibition, Leipzig, 1989:
Artschwager, Richard by Richard Armstrong
Charles Demuth by Barbara Haskell (silver medal)
The New York State Historical Association, Seventh Annual Henry Allen Moe Prize for catalogues of distinction in the arts:
Artschwager, Richard by Richard Armstrong

STORE NEXT DOOR

In December 1988, the Whitney Museum of American Art opened its Store Next Door at 943 Madison Avenue. This new venture represents an expansion of the Museum's sales operation and augments the Museum's Sales Desk selection of catalogues, books, posters, and cards. Store Next Door reflects the exhibition activities of the Museum through changing selections of jewelry, ties, scarfs, toys, furniture, and household items created by American artists, architects, designers, and craftsmen. The wide variety of handcrafts and mass-produced items relate to the Whitney Museum's mandate in the field of American culture.

Robert Rauschenberg
Bellini #3, *1988*
Photogravure, 58 15/16 x 37 5/8 inches
(149.7 x 95.6 cm)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday 89.15

Independent Study Program

The Independent Study Program, established in 1968, comprises two interrelated and complementary sections: the Museum Studies Program and the Studio Program. The programs bring together studio and art history students in shared activities in order to encourage mutual understanding. Each semester, 15 to 20 students are chosen for the Studio Program. For the Museum Studies Program, 10 advanced undergraduates and graduate students from universities throughout the world are selected annually; they are designated Helena Rubinstein Fellows in recognition of the substantial support provided to the program by the Helena Rubinstein Foundation. The Independent Study Program faculty consists of Ron Clark, Hal Foster, Mary Kelly, and Yvonne Rainer.

The Museum Studies Program has earned the respect of scholars, educators, and museum professionals for the significant contributions it has made in the fields of art history and museum studies. The Helena Rubinstein Fellows organize exhibitions for Whitney Museum branches. In this way, the program functions as an experimental laboratory in which the students are provided concrete, practical experience in museum work. Under the supervision of the Museum Studies instructor, and working closely with the Museum staff, the Fellows develop and implement exhibition proposals—selecting the work, designing and overseeing the installation, writing the brochure essay, and coordinating publicity.

The Studio Program participants, who are given individual studio space, engage in painting and sculpture, filmmaking, video, and performance art. With its informal structure and relatively small size, the program enables the students to have frequent discussions with the instructors and to meet with the Helena Rubinstein Fellows in weekly seminars with noted artists, critics, and theorists. This year, in addition, visiting artists and critics David Diao, Silvia Kolbowski, Barbara Kruger, Sande Kwinter, and

Left to right: Miwon Kwon, Christopher Robert Hoover, and Sarah Bayliss, 1988–89 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program, seated in the living room tableau of "Suburban Home Life: Tracking the American Dream," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza. The exhibition traveled to the Whitney Museum of American Art, Fairfield County.

Martha Rosler conducted seminars and were available for individual consultation throughout the term. The Studio Program has enjoyed a strong reputation among art students, art educators, and professional artists as an enlightened and progressive approach to the education of young artists, and most participants have remained in New York City in order to benefit from the support and challenge that the New York art and intellectual communities provide. Many of these young artists have gone on to achieve professional recognition, accumulating impressive exhibition credentials here and abroad.

Seminar Leaders 1988–89

Vito Acconci
Judith Barry
Gretchen Bender
Norman Bryson
Benjamin Buchloh
Victor Burgin
Jonathan Crary
Douglas Crimp
Tom Crow
Julie Dash
Constance de Jong
Mary Ann Doane
Steve Fagin
Kenneth Frampton
Group Material
Hans Haacke
Edgar Heap of Birds
Jenny Holzer
Andreas Huyssen
Alfredo Jaar
Mary Kelly
Silvia Kolbowski
Rosalind Krauss
Sande Kwinter
Louise Lawler
Sherry Millner
Linda Nochlin
Richard Prince
John Rajchman
Martha Rosler
Lynne Tillman
Jane Weinstock

Helena Rubinstein Fellows in Museum Studies

Sarah Bayliss
Harvard College, Cambridge, Massachusetts
Amy Michael Homes
University of Iowa, Iowa City
Christopher Robert Hoover
University of Florida, Gainesville
Miwon Kwon
University of California, Berkeley
Timothy Landers
Hobart College, Geneva, New York
Jackie McAllister
Hartford Art School, Connecticut
Catsou Roberts
Barnard College, Columbia University, New York
Jane Trowell
Saint Catherine's College, Cambridge University, England
Benjamin Weil
Université de Paris, Institute des Carrières Artistiques
Marek Wieczorek
University of Amsterdam Institute of Art History, The Netherlands

Jasper Johns, The Seasons, *1989. Etching with aquatint and embossing: sheet, 26¾ x 58¼ inches (68 x 148 cm); plate, 19⅛ x 51¼ inches (48.6 x 130.2 cm). Purchase, with funds from the John I.H. Baur Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, the East Japan Railway Company, the Victor W. Ganz Memorial Fund, and the Katherine Schmidt Shubert Purchase Fund 89.3*

Studio Program Participants

Gail Bach
The Virginia Commonwealth University, Richmond
Deborah Beblo
Hunter College, City University of New York
Gavin Brown
The Chelsea School of Art, London
Chris Combs
York University, Toronto
Moyra Davey
University of California, San Diego
Lily Diaz
The School of Visual Arts, New York
José Gabriel Fernàndez
The Slade School of Fine Art, London
Molly Hankwitz
Yale University, New Haven, Connecticut
Heather Jansen
San Francisco State University
Hillary Leone
California Institute of the Arts, Valencia
Simon Leung
University of California, Los Angeles
Cynthia Madansky
The Cooper Union, New York
Jennifer Montgomery
Wesleyan University, Middletown, Connecticut
Ray Navarro
California Institute of the Arts, Valencia
Bella Suezana Opacic
School of Fine Art, Gwent College, Wales
Claire Pentecost
Pratt Institute, Brooklyn, New York
Sarah Pirozek
Saint Martin's School of Art, London
Catherine Saalfield
Brown University, Providence, Rhode Island
Jayce Salloum
University of California, San Diego
Sean Scherer
School of the Art Institute of Chicago
Vivian Selbo
The Cooper Union, New York
Ellen Spiro
State University of New York, Buffalo

Public Education

Seminars with Artists

This series of ten 90-minute seminars per semester gives students of art and art history a rare opportunity to meet well-known artists and critics for informal talks. Seminars with Artists is funded by a grant from the Edward John Noble Foundation, Inc. Following are the names of artists and critics who conducted seminars during the fall 1988 and spring 1989 semesters:

Barbara Bloom	Yoko Ono
John Coplans	Irving Petlin
Petah Coyne	Ellen Phelan
R.M. Fischer	Yvonne Rainer
Jeff Koons	David Reed
Dennis Leon	Tim Rollins + K.O.S.
Kim Levin	Alexis Smith
Donald Lipski	Wallace & Donohue
John L. Moore	Meg Webster
Matt Mullican	William Wegman

Weekend Gallery Talks

Free gallery talks on exhibitions were given on Saturdays and Sundays in 1988–89 by Vivian Bobka, Barbara Christen, Leslie Heiner, and Amy Winter.

Docent Program

The docent program was established in 1982 to communicate an understanding and appreciation of the Permanent Collection and 20th-century American art to Museum visitors. Volunteers, who complete an intensive training program, conduct free daily gallery tours of "20th-Century American Art: Highlights of the Permanent Collection," as well as selected temporary exhibitions.

The 10-week training period consists of 20 three-hour classes. Trainees are required to attend all classes, which include lectures by curators, members of the staff, and visiting professors; docent tours; and discussions. In addition, the trainees are assigned readings, observe docents at other museums, and are given examinations and trial tours. Active docents are expected to spend at least two hours a week in the Museum for two years. During that time there are opportunities for docents to attend lectures, tours, and films on art.

The docents, under the direction of Linda F. Daitz, Adult Education Coordinator, are Phoebe Abelow, Ewa Bartos, Barbara Bellin, Cornelia E. Blaut, Annette Elvey, Marianne Flack, Carol Goldman, Jan Hartley, Terri Wolfe Hirsch, Harriet Lipton, Elise Pustilnik, Marilyn Redfield, Jeffrey Resnick, Norbert Robbins, Denise Selati, and Helena Sokoloff.

Left to right: Panelists Martha Rosler, John Tagg, Linda Nochlin (moderator), Eunice Lipton, and Carol Duncan, discussing "Marxism and Feminism: Convergence in Art," November 13, 1988, at one of the Sunday symposia in the "Issues in Contemporary Art" series, supported by a grant from The Mnuchin Foundation.

Film and Video on Art

The seventh annual summer series of films and videotapes on 20th-century American art and artists was presented August 2–21, 1988. Funding for this series was provided by the Edward John Noble Foundation, Inc., and The Joe and Emily Lowe Foundation, Inc.

Sunday Symposia: Issues in Contemporary Art

This series of panel discussions was supported by a grant from The Mnuchin Foundation.

"Ambiguities and Double Negatives: The World According to Salle, Schnabel and Fischl"
November 6, 1988

Panelists were Arthur Danto, Johnsonian Professor of Philosophy, Columbia University; Ann Sutherland Harris, Professor of Art History, University of Pittsburgh; Lisa Liebmann, writer and critic; and Peter Schjeldahl, art critic, *7 Days*. The moderator was Eleanor Heartney, writer and critic.

"Marxism and Feminism: Convergence in Art"
November 13, 1988

Panelists were Carol Duncan, Professor of Art History, Ramapo College; Eunice Lipton, writer and art historian; Martha Rosler, artist, writer, and educator; and John Tagg, Associate Chair, Art and Art History, State University of New York at Binghamton. The moderator was Linda Nochlin, Distinguished Professor of Art History, Graduate School and University Center, City University of New York.

"Minimalism: Sharpening the Edge"
November 20, 1988

Panelists were Anna Chave, Associate Professor, Department of Fine Arts, Harvard University; Ronald Jones, artist and critic; Joel Shapiro, artist; and Meg Webster, artist. The moderator was Kenneth Baker, art critic, *San Francisco Chronicle*.

Distinguished Lectures on American Art and Culture of the 20th Century

The seventh annual series of lectures on 20th-century American art and its relationship to the social, political, and cultural history of the period was held at The Asia Society. This series was funded by the William H. Kearns Foundation. Participants this year were:

Franz Schulze, Betty Jane Hollander Professor of Art, Lake Forest College, "Signs of an Old Century: Eleven Years from the Millennium," February 9, 1989

Gwendolyn Wright, Director, Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, "'The Greatest Machines': Early Modern Architects Confront the American City," March 9, 1989

William Leuchtenburg, William Rand Kenan, Jr., Professor, University of North Carolina, Chapel Hill, "The Great Depression, the New Deal, and American Art," March 30, 1989

Whitney Symposium on American Art

Held for the twelfth year, the Whitney Symposium on American Art, like its predecessors, introduces original research by graduate students and scholars beginning their careers in American art. The papers were selected by Maurice Berger, Visiting Assistant Professor, History of Art, Hunter College, City University of New York; Richard Martin, Dean of Graduate Studies, Fashion Institute of Technology; Laura Meixner, Assistant Professor, History of Art, Cornell University; and Richard Peña, Program Director of The Film Society of Lincoln Center. The papers were read on May 1, 1989:

"Adrian Piper: Talking to Myself, The Ongoing Autobiography of an Art Object" by Madeline Crowley, M.A. Candidate, Hunter College, City University of New York

"Picturing America: Visual Strategies and Rhetorical Visions in Documentaries of the Depression" by Janis Edwards, Ph.D. Candidate, University of Massachusetts

"Golub's Punished Bodies: The Interrogation Series as a Cultural Document" by John Kissick, M.F.A., Cornell University, and Visiting Assistant Professor, Pennsylvania State University

"Lee Krasner as [Semina]l First Generation Abstract Expressionist" by Suzanne Loizeaux-Witte, M.A. Candidate, University of California, Los Angeles

"Negotiating the Critical Discourse: The Armory Show Revisited" by Moira McLoughlin, Ph.D. Candidate, Annenberg School of Communications, University of Pennsylvania

"Donald Judd's Hidden Historicity" by Charles Reeve, M.A. Candidate, University of British Columbia

"Barnett Newman and the Atomic Void" by Leslie Shannon, Ph.D. Program, Yale University

Student Programs

Artreach

Artreach has been introducing New York City schoolchildren to American art at the Whitney Museum since 1977 with funding from Mrs. Laurance S. Rockefeller. Through the program, lecturers visit public and private schools, giving students slide presentations and lectures, which are followed by guided tours of the Museum. In 1987, the William Randolph Hearst Foundation awarded the Museum a grant to establish an endowment to ensure continuation of the program. Additional grants from Mr. and Mrs. Thomas Dillenberg, Mr. and Mrs. Morton Krause, Mrs. Laurance S. Rockefeller, Ms. Ethel Royer, The Barker Welfare Foundation, The Louis Calder Foundation, the Edwin Gould Foundation for Children, The New York Community Trust, The Oakleigh L. Thorne Foundation, the New York City Department of Cultural Affairs, and the New York State Council on the Arts have enabled the Museum to reach students of all ages throughout the New York City school system. The grants have made it possible to reach more inner-city students who might not otherwise receive art instruction. Artreach, which began as a small pilot project involving 12 schools, has grown into a program that contributes substantially to the art education of more than 23,000 pupils. In 1988–89, Artreach lecturers visited 128 schools and tours of the Museum were given to approximately 13,000 students.

Families of the children served by the Artreach Program tour the "1989 Biennial Exhibition" on Family Day, June 25, 1989.

Teachers on a tour of the "1989 Biennial Exhibition" led by Lynne Shapiro, School Programs Coordinator, during the Teachers' Workshop, May 8, 1989.

Teachers' Workshops

An annual series of workshops, each accommodating 75 teachers, was established in 1984 to familiarize teachers with the history of 20th-century American art as represented in the Whitney Museum Permanent Collection, and to encourage them to include American art in their curricula and bring their students to the Museum. Funded by the Penzance Foundation, the program was organized in cooperation with the New York City Board of Education.

Early Opening Hours

A grant from the Samuel and May Rudin Foundation, Inc., enables New York City public school groups to visit the exhibition "20th-Century American Art: Highlights of the Permanent Collection" with a Museum lecturer on Tuesday, Wednesday, and Thursday mornings, before the Museum opens to the public. The early-opening program, organized in cooperation with the New York City Board of Education, has allowed more than 36,000 students to visit the Museum since the program began in 1983.

Videotapes

American Art Today: A View from the Whitney (1989), is the third in a series of documentary videotapes written, narrated, and directed by Russell Connor, Head, Public Education, on Biennial exhibitions produced by the Whitney Museum. The series, inaugurated with *American Art '85: A View from the Whitney,* is made possible by grants from the National Committee of the Whitney Museum of American Art. *American Art Today: A View from the Whitney,* documenting the "1987 Biennial Exhibition," received a Gold Hugo award at the 1988 Chicago International Film Festival.

An orientation videotape produced by Russell Connor for the exhibition "Donald Judd" received a Bronze Apple award at the 1989 National Educational Film and Video Festival, held in Oakland, California. This videotape was made possible by a grant from the Samuel and May Rudin Foundation, Inc.

Acquisitions July 1, 1988–June 30, 1989

Dimensions are given first in inches, then in centimeters, height preceding width preceding depth. In the case of drawings, image and sheet size are given when the image is significantly smaller than the sheet. Dimensions of other drawings are overall, unless noted as "sight" (measured within the frame or mat opening). Dimensions of sculpture do not include base unless it is an integral part of the work.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, "89.3" indicates that the work was the third work acquired in 1989. Promised gifts are noted with the letter P, and the order of the two figures is reversed. For works accessioned in a group, the year is followed by the group accession number and the individual item number within the group. For example, "88.15.5" and "88.15.6" refer to the fifth and sixth works in a group.

Mike Kelley, More Love Hours Than Can Ever Be Repaid *and* The Wages of Sin, *1987. Stuffed fabric toys and afghans on canvas with dried corn, 90 x 119¼ x 5 inches (228.6 x 302.9 x 12.7 cm); wax candles on wood and metal base, 52 x 23¾ x 23¾ inches (132.1 x 60.3 x 60.3 cm). Purchase, with funds from the Painting and Sculpture Committee 89.13a–e*

John Taylor Arms (1887–1953)
Early Morning, North River, 1921
Etching and aquatint: sheet, 12⅜ x 9⅝ (31.4 x 24.5); plate, 9½ x 7½ (24.1 x 19.1)
Purchase, with funds from the Grace Belt Endowed Purchase Fund and the Neysa McMein Purchase Award 89.4

Isabel Bishop (1902–1988)
Eight Etchings 1925–31, restruck in 1988
Portfolio of 8 etchings, dimensions variable
Gift of Sylvan Cole Gallery and the Midtown Galleries in memory of the artist
89.18.1–8

Eight Etchings 1927–34, restruck in 1988
Portfolio of 8 etchings, dimensions variable
Gift of Sylvan Cole Gallery and the Midtown Galleries in memory of the artist
89.19.1–8

Ross Bleckner (b. 1949)
Untitled, 1988
Watercolor on paper, 16⅛ x 12 3/16 (41 x 31)
Purchase, with funds from the Drawing Committee 89.9

Untitled, 1988
Watercolor on paper, 16⅛ x 12 3/16 (41 x 31)
Purchase, with funds from the Drawing Committee 89.10

Oscar Bluemner (1867–1938)
Study for *Expression of a Silktown (Paterson Centre)*, 1914
Charcoal on paper, 29⅛ x 39⅝ (74 x 100.7) sight
Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund, the Katherine Schmidt Shubert Purchase Fund, the Mrs. Percy Uris Purchase Fund, The Norman and Rosita Winston Foundation, Inc., and the Drawing Committee 89.1

Ralston Crawford (1906–1978)
Industrial Abstraction, c. 1940
Gouache on board, 9 3/16 x 14¾ (23.3 x 37.5)
Gift of John Crawford 88.36

Shadow on Ship's Deck, 1947
Black-and-white photograph, 10 15/16 x 13⅞ (27.8 x 35.2)
Gift of Robert F. Crawford 88.35

Studies for *On the Sundeck*, c. 1947
Ink on paper, 11½ x 14½ (29.2 x 36.8) irregular
Gift of Robert F. Crawford 88.37

Third Avenue Elevated, 1949
Black-and-white photograph, 10 x 8 (25.4 x 20.3)
Gift of Robert F. Crawford 88.52

Ross Bleckner, Untitled, *1988. Watercolor on paper, 16⅛ x 12 3/16 inches (41 x 31 cm). Purchase, with funds from the Drawing Committee 89.10*

Studies for *Third Avenue Elevated*, c. 1949
Ink on paper, 14¾ x 11 9/16 (37.5 x 29.4)
Gift of Neelon Crawford 88.38

Cologne Ruins, 1951
Black-and-white photograph, 9⅝ x 13⅞ (24.5 x 35.2)
Gift of Robert F. Crawford 88.51

Carroll Dunham (b. 1949)
Red Shift, 1987–88
Portfolio of 5 lithographs, dimensions variable
Purchase, with funds from the Print Committee 88.46.1–5

#8, from the series *9 Drawings*, 1988
Graphite, wax crayon, and carbon on paper, 27 15/16 x 41 7/16 (71 x 105.3)
Purchase, with funds from the Drawing Committee in memory of Victor W. Ganz
89.2

Mark Freeman (b. 1908)
2nd Ave "El", 1933
Lithograph: sheet, 12¾ x 17⅝ (32.4 x 44.8), image, 10⅛ x 14 3/16 (25.7 x 36)
Purchase, with funds from the Print Committee 88.42

Jasper Johns (b. 1930)
Painting with Two Balls I, 1962
Lithograph: sheet, 26⅜ x 20¼ (67 x 51.4); image, 20⅜ x 16½ (51.7 x 41.9) irregular
Partial and promised gift of the family of Victor W. Ganz in his memory P.1.89

Studio II, 1966
Oil on canvas, 70⅜ x 125¼ (178.8 x 318.1)
Partial and promised gift of the family of Victor W. Ganz in his memory P.3.88

The Seasons, 1989
Etching with aquatint and embossing: sheet, 26¾ x 58¼ (68 x 148); plate, 19⅛ x 51¼ (48.6 x 130.2)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, the East Japan Railway Company, the Victor W. Ganz Memorial Fund, and the Katherine Schmidt Shubert Purchase Fund 89.3

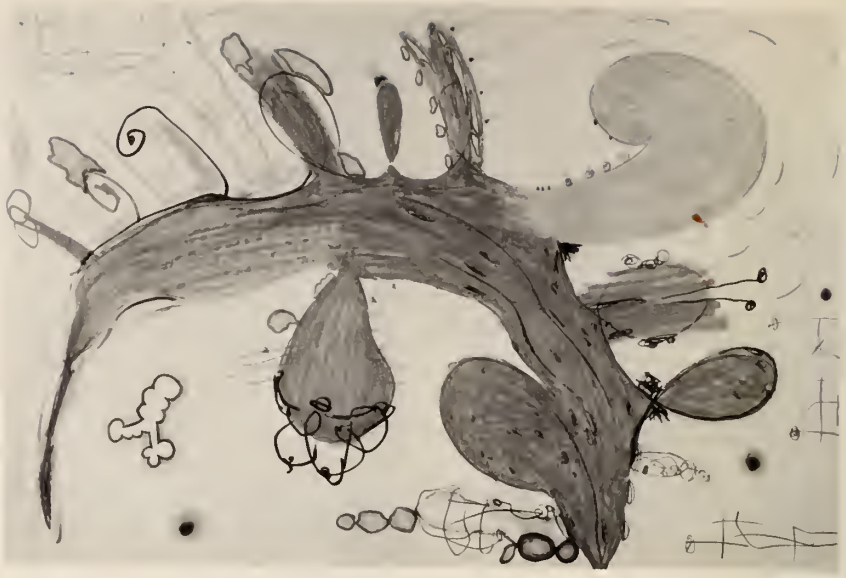
Donald Judd (b. 1928)
Untitled, 1988
Series of 10 woodcuts in 3 color states, 23⅝ x 31½ (60 x 80) each
Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund, The List Purchase Fund, and the Print Committee 89.5.1–30

Alex Katz (b. 1927)
Lincolnville Beach, 1956
Oil on canvas, 48 5/16 x 70 5/16 (122.7 x 178.6)
Gift of the artist 88.49

Ada Ada, 1959
Oil on wood, 39 x 24⅛ x 6⅜ (99.1 x 61.3 x 16.2)
Gift of the artist 88.39

Mike Kelley (b. 1954)
More Love Hours Than Can Ever Be Repaid and *The Wages of Sin*, 1987
Stuffed fabric toys and afghans on canvas with dried corn, 90 x 119¼ x 5 (228.6 x 302.9 x 12.7); wax candles on wood and metal base, 52 x 23¾ x 23¾ (132.1 x 60.3 x 60.3)
Purchase, with funds from the Painting and Sculpture Committee 89.13a–e

Frederick Kiesler (1896–1965)
Model for *Endless House*, 1959
Cement and wire mesh with plexiglass 38 x 97¼ x 42 (96.5 x 247 x 106.7)
Gift of Mrs. Lillian Kiesler 89.8



Carroll Dunham, *#8, from the series* 9 Drawings, *1988. Graphite, wax crayon, and carbon on paper, 27 15/16 x 41 7/16 inches (71 x 105.3 cm). Purchase, with funds from the Drawing Committee in memory of Victor W. Ganz 89.2*

Sherrie Levine (b. 1947)
Untitled (Golden Knots: 1), 1987
Oil on plywood under plexiglass, 62⅝ x 50 9/16 x 3½ (159 x 128.4 x 8.9) overall
Purchase, with funds from the Painting and Sculpture Committee 88.48a–b

Joan Nelson (b. 1958)
Untitled, 1986
Lithograph with pigmented resin and tinted varnish: sheet, 17⅝ x 32⅛ (44.8 x 81.6); images, 13 9/16 x 13½ (34.5 x 34.3) and 13⅝ x 13 7/16 (34.6 x 34.1)
Purchase, with funds from the John I.H. Baur Purchase Fund 88.43a–b

Tom Otterness (b. 1952)
Monument Study, 1986
Ink and graphite on paper, 19 x 24¾ (48.3 x 62.9)
Purchase, with funds from the Drawing Committee 88.47

Robert Rauschenberg (b. 1925)
Urban, 1962
Lithograph: sheet, 41¼ x 29 11/16 (104.8 x 75.4); image, 30⅛ x 22⅞ (76.5 x 58.1) irregular
Purchase, with funds from the Print Committee 88.45

Landmark, 1968
Lithograph: sheet, 42 7/16 x 30⅛ (107.8 x 76.5); image, 41 5/16 x 28 3/16 (104.9 x 71.6) irregular
Purchase, with funds from the Print Committee 88.44

Bellini #2, 1987
Photogravure: sheet and image, 58½ x 37½ (148.6 x 95.3)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday 89.14

Bellini #3, 1988
Photogravure: sheet and image, 58 15/16 x 37⅝ (149.7 x 95.6)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday 89.15

Bellini #4, 1988
Photogravure: sheet and image, 60 x 38½ (152.4 x 97.8)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday 89.16

Bellini# 5, 1989
Photogravure: sheet and image, 58⅞ x 38 5/16 (149.5 x 97.3)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday 89.17

Milton Resnick (b. 1917)
Untitled, 1982
Oil on canvas, 109⅜ x 103¼ (277.8 x 262.3)
Gift of John Cheim 89.20

Peter Saul (b. 1934)
Untitled (Fire), 1963
Wax crayon and felt-tip pen on paper, 28⅝ x 27⅝ (72.7 x 70.1)
Purchase, with funds from the Drawing Committee 89.11

Cindy Sherman (b. 1954)
Untitled Film Still #35, 1978
Black-and-white photograph, 10 x 8 (25.4 x 20.3)
Gift of Barbara and Eugene Schwartz
88.50.4

Untitled #66, 1980
Color photograph, $19\frac{5}{8}$ x $23\frac{15}{16}$ (49.9 x 60.8))
Gift of Barbara and Eugene Schwartz
88.50.1

Untitled #70, 1980
Color photograph, $19\frac{11}{16}$ x 24 (50 x 61)
Gift of Barbara and Eugene Schwartz
88.50.2

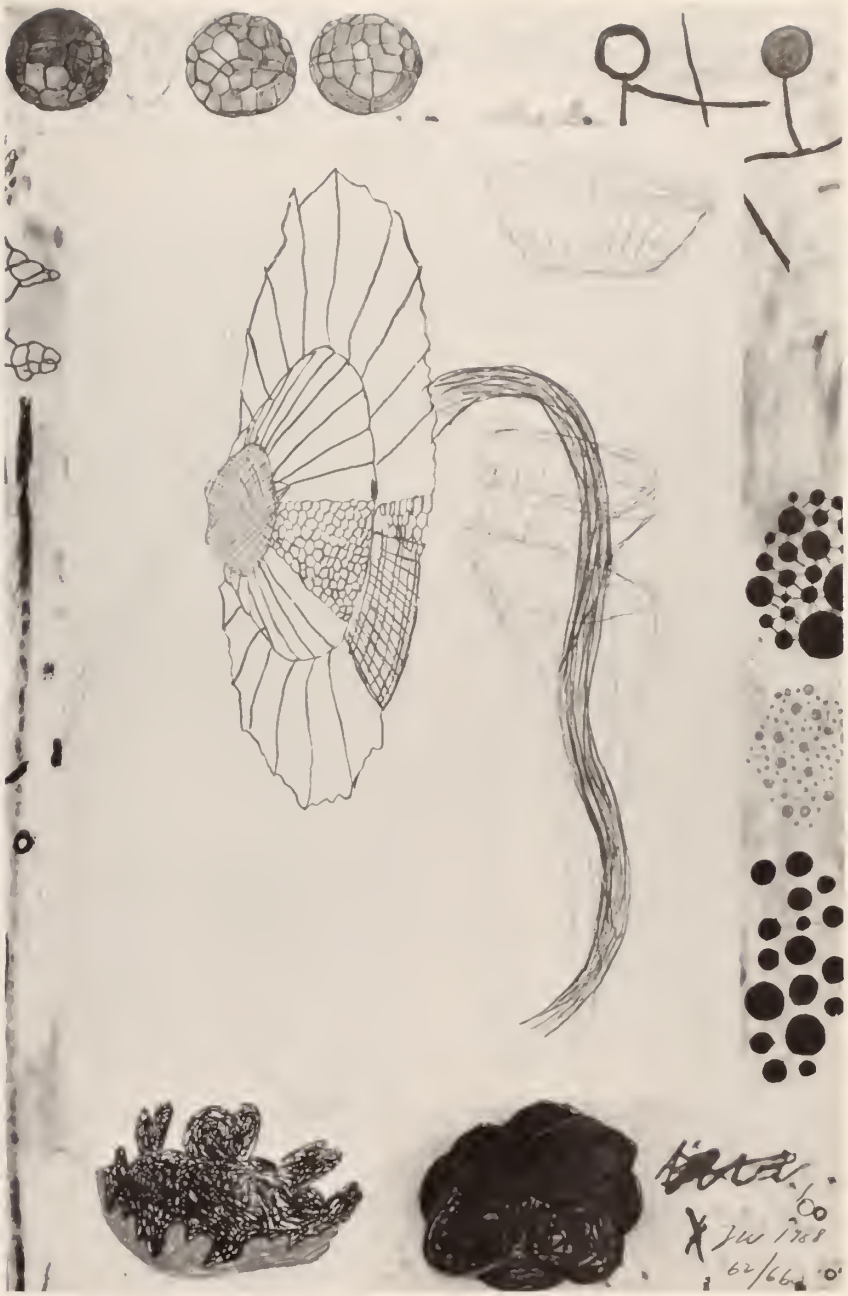
Untitled #76, 1980
Color photograph, $19\frac{15}{16}$ x $23\frac{15}{16}$ (50.6 x 60.8)
Gift of Barbara and Eugene Schwartz
88.50.3

Tony Smith (1912–1980)
Die, 1962
Steel, $72\frac{3}{8}$ x $72\frac{3}{8}$ x $72\frac{3}{8}$ (183.8 x 183.8 x 183.8)
Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., James Block, the Sondra and Charles Gilman, Jr. Foundation, Inc., Penny and Mike Winton, and the Painting and Sculpture Committee 89.6

Terry Winters (b. 1949)
Marginalia, 1988
Lithograph: sheet and image, $47\frac{7}{8}$ x $31\frac{9}{16}$ (121.6 x 80.2)
Purchase, with funds from the Print Committee 88.41

Station, 1988
Etching: sheet, $24\frac{7}{16}$ x $19\frac{1}{2}$ (62.1 x 49.5); plate, $15\frac{5}{8}$ x $11\frac{3}{4}$ (39.7 x 29.9)
Purchase, with funds from the Print Committee 88.40

Christopher Wool (b. 1955)
Untitled, 1989
Alkyd on paper, $74\frac{3}{8}$ x $37\frac{1}{16}$ (188.9 x 94.1)
Purchase, with funds from the Drawing Committee 89.12



Terry Winters, Marginalia, *1988. Lithograph, $47\frac{7}{8}$ x $31\frac{9}{16}$ inches (121.6 x 80.2 cm). Purchase, with funds from the Print Committee 88.41*

Lenders to Museum Exhibitions

Allen and Frances Beatty Adler
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Sue and Steven Antebi
Arakawa
The Art Institute of Chicago
Setsuyo Asari
Massimo Audiello Gallery, New York
Luhring Augustine Gallery, New York
Sally Avery
Donald Baechler
Dennis Balk
Gail and George Baril
Martha V. Bartos
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David Beitzel
Gretchen Bender
Mrs. Robert M. Benjamin
Bonni Benrubi, New York
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Peder Bonnier
Mary Boone Gallery, New York
Rena Bransten Gallery, San Francisco
The Eli Broad Family Foundation
The Edward R. Broida Trust, Los Angeles
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Robert Delford Brown
Diane Brown Gallery, New York
Mr. and Mrs. Leon Campbell
The Capital Group, Inc.
Mrs. Constance Caplan
John Carlin
Laura L. Carpenter
Leo Castelli
Leo Castelli Gallery, New York
The Chase Manhattan Bank, New York
Jay Chiat
Lucinda Childs
Cinema Rise, Tokyo
Robert M. Cochran
Eileen and Michael Cohen
Mr. and Mrs. Wilfred P. Cohen

Cindy Sherman, Untitled Film Still #35, *1978. Photograph, 10 x 8 inches (25.4 x 20.3 cm). Gift of Barbara and Eugene Schwartz 88.50.4*

Harry Cohn
Colonial Williamsburg Foundation
Commerce Graphics Ltd., Inc., East Rutherford, New Jersey
Paula Cooper Gallery, New York
The Corcoran Gallery of Art, Washington, D.C.
The Joseph and Robert Cornell Memorial Foundation
Charles Cowles
Charles Cowles Gallery, Inc., New York
Douglas S. Cramer
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Judy Dater
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Sid Deutsch Gallery, New York
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Martin Edelson
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Ronald Feldman Fine Arts Inc., New York
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First Bank System, Inc., Minneapolis
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Fisher Brothers, New York
The Morgan Flagg Family Collection
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Dr. Henry Fogelman
Tilden Foley Gallery, New Orleans
James Folsom
Baldwin Fong
Forum Gallery, New York
Fraenkel Gallery, San Francisco
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Mr. Fredrick P. Fried
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Kathleen and Irwin Garfield
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Frank O. Gehry
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Sheldon and Judy Greene
Isobel Grossman
Gruppo Finanziario Tessile
Solomon R. Guggenheim Museum, New York
Bibbe Anne Hansen
Ellen Hart
Wendy and Alan Hart
Harvard Theatre Collection, Cambridge, Massachusetts
Edgar Heap of Birds
Pat Hearn Gallery, New York
Helman Collection, New York
George Herms
Mr. and Mrs. Samuel Heyman
The High Museum of Art, Atlanta
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Fred Hoffman
K. and M. Hoffman
Nancy Hoffman Gallery, New York
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Anne and William J. Hokin
Hoyle, Morris & Kerr, Philadelphia
Fredericka Hunter and Ian Glennie
Archer M. Huntington Art Gallery, The University of Texas at Austin
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Audrey and Sydney Irmas
The Israel Museum, Jerusalem
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Barbara Jakobson
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J J N Collection
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Judson Memorial Church, New York
Dr. M. Anwar Kamal
Paula Kassover
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Kent Fine Art, Inc., New York
Jeff Kerns
Kiesler Estate
Sadao Kimura
Hiromu Kira
Michael Klein, Inc., New York
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Mr. and Mrs. Richard Kramlich
Krannert Art Museum, Champaign, Illinois
Mr. and Mrs. David Lloyd Kreeger
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Emily Fisher Landau
Jon and Barbara Landau
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Lannan Foundation, Los Angeles
Ibram Lassaw
Dr. and Mrs. Leroy Lavine
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Lars Lerup
Majorie and Edward Leshaw
Arthur J. Levin
Aaron and Barbara Levine
Levittown Public Library, New York
Jean Farley Levy
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LIFE Gallery of Photography, New York
Estate of Seymour Lipton
Tommy and Fill LiPuma
Vera List
Mr. and Mrs. Carl D. Lobell
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Lorence Monk Gallery, New York
Los Angeles County Museum of Art
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Lowe Art Museum, University of Miami, Coral Gables, Florida
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Eli and Leatrice Luria
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Metropolitan Life Insurance Company
The Metropolitan Museum of Art, New York
Byron Meyer
Middendorf Gallery, Washington, D.C.
Laurence Miller Gallery, New York
Robert Miller Gallery, New York
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Michael Chadbourne Mills
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National Museum of American Art, Smithsonian Institution, Washington, D.C.
Doreen Nelson
The Nelson-Atkins Museum of Art, Kansas City, Missouri
New City Editions, Venice, California
New Orleans Museum of Art
New York City Department of Parks and Recreation
New York City Transit Museum
The New-York Historical Society
Newport Harbor Art Museum, Newport Beach, California
City of Nîmes, France
Frances Nishibayashi
Isamu Noguchi Foundation, Inc., Long Island City, New York
Norton Gallery and School of Art, West Palm Beach, Florida
Jorden Nye
The Oakland Museum, California
Oeffentliche Kunstsammlung Basel, Museum für Gegenwartskunst
Claes Oldenburg and Coosje van Bruggen
Oliver-Hoffmann Collection
Frederic Law Olmsted Historic Site, Brookline, Massachusetts
Yoko Ono
Osterreichisches Museum für Angewandte Kunst, Vienna
Batsheva and Ronald Ostrow
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Nancy Owens
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Nancy T. Park
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Postmasters Gallery, New York
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Suki Schorer
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Sheldon Memorial Art Gallery, University of Nebraska, Lincoln
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Holly Solomon Gallery, New York
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Edward Thorp Gallery, New York
303 Gallery, New York
Joyce Bogart Trabulus
University Art Museum, University of California, Berkeley
University Art Museum, University of New Mexico, Albuquerque
University Libraries, University of Washington, Seattle
Uyeda Family Collection
Meyer Vaisman
Carol Vena-Mondt and Holly Burgin
Bernar Venet
Venturi, Rauch, and Scott Brown
Annemarie and Gianfranco Verna
Waddington Galleries, London
Walker Art Center, Minneapolis
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Washburn Gallery, New York
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John Weber Gallery, New York
Meg Webster
Weil, Gotshal & Manges, New York
Wilma Wilcox
Nicholas Wilder
Hannah Wilke
William S. Wilson
Wolff Gallery, New York
Al Wong
George and Betty Woodman
Frank Lloyd Wright Foundation
Yale University Art Gallery, New Haven, Connecticut
Mr. and Mrs. Jimmy J. Younger
Mr. and Mrs. Donald Zucker
20 Anonymous

Claes Oldenberg (right) and Jay Chiat, President and Chief Executive Officer, Chiat/Day/Mojo, Inc., at the opening reception for "The Architecture of Frank Gehry," July 13, 1988.

Institutions and Organizations Receiving Loans

This list consists of Permanent Collection loans only to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under "Traveling Exhibitions."

Albright-Knox Art Gallery, Buffalo, New York
"Seymour Drumlevitch"
November 19, 1988 – January 8, 1989

"Fragments and Echoes: Seven Afro-American Artists"
March 4 – April 23, 1989
Exhibition traveling through January 7, 1990, to Detroit Institute of Arts; and J.B. Speed Art Museum, Louisville, Kentucky

Albuquerque Museum of Art, History and Science, New Mexico
"The Elusive Surface: Painting in Three Dimensions"
January 22 – March 19, 1989

Art Advisory Council, Port Washington Public Library, New York
"Charles Burchfield"
November 1 – November 30, 1988

Aspen Art Museum, Colorado
"Peter Saul Retrospective"
July 9 – August 30, 1987
Exhibition traveling through spring 1990, to Museum of Contemporary Art, Chicago; Laguna Gloria Art Museum, Austin, Texas; and Contemporary Arts Center, New Orleans, Louisiana

David Winton Bell Gallery, List Art Center, Brown University, Providence, Rhode Island
"Over Here: Modernism, The First Exile, 1914–1919"
April 15 – May 29, 1989

Board of Governors of the Federal Reserve System, Washington, D.C.
"The Painting and Related Photography of Edward Steichen"
October 4 – December 9, 1988

Burchfield Art Center, Buffalo, New York
"The Art Triangle: Artist/Dealer/Collector"
May 7 – June 18, 1989
Exhibition traveled to Munson-Williams-Proctor Institute, Museum of Art, Utica, New York, March 18 – April 30, 1989

Carnegie Mellon University Art Gallery, Pittsburgh, Pennsylvania
"Barry LeVa: A Retrospective"
October 1 – December 22, 1988
Exhibition traveling through April 15, 1990, to Newport Harbor Art Museum, Newport Beach, California; The High Museum of Art, Atlanta; and Neuberger Museum, State University of New York at Purchase

The Columbia Museum of Art, Columbia, South Carolina
"Henry Pearson"
October 30, 1988 – January 8, 1989

The Corcoran Gallery of Art, Washington, D.C.
"Oscar Bluemner"
December 10, 1988 – February 19, 1989
Exhibition traveled to Amon Carter Museum, Fort Worth, Texas, March 18 – May 14, 1989, and New Jersey State Museum, Trenton, June 17 – September 3, 1989

Galerie St. Etienne, New York
"Folk Artists at Work"
November 15, 1988 – January 13, 1989

Guild Hall Museum, East Hampton, New York
"Ibram Lassaw"
August 13 – September 25, 1988

Heckscher Museum, Huntington, New York
"Arthur Dove and Helen Torr: The Huntington Years"
March 3 – April 30, 1989

Hirschl & Adler Galleries, New York
"Edward Hopper"
October 1 – November 12, 1988

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
"Robert Moskowitz: 1959–1989"
June 20 – September 17, 1989
Loan traveling to The Museum of Modern Art, New York, February 9 – May 1, 1990

Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
"Varujan Boghosian: A Retrospective"
March 25 – July 25, 1989
Exhibition traveled to Currier Gallery of Art, Manchester, New Hampshire, September 9 – October 15, 1989

INTAR Hispanic American Arts Center, New York
"Another Face of the Diamond: Pathways Through the Black Atlantic South"
January 23 – March 16, 1989

Katonah Gallery, Katonah, New York
"New England–New Mexico: Artistic Encounters, 1910–1940"
March 25 – May 5, 1989

Kouros Gallery, New York
"Grace Hartigan Retrospective"
March 31 – May 8, 1989

Modern Art Museum of Fort Worth, Texas
"Helen Frankenthaler: A Paintings Retrospective"
May 24 – August 20, 1989
Exhibition traveling through September 2, 1990, to The Museum of Modern Art, New York; Los Angeles County Museum of Art; and Detroit Institute of Arts

"10 + 10: Contemporary Soviet and American Painters"
May 14 – August 9, 1989
Exhibition traveling through November 21, 1990, to San Francisco Museum of Modern Art; Albright-Knox Art Gallery, Buffalo, New York; The Corcoran Gallery of Art, Washington, D.C.; Artist's Union Hall of the Tretyakov Embankment, Moscow; Tsentralnyi Zal Khudozhnikov, Tbilisi, Georgian Soviet Socialist Republic; and Tsentralnyi Zystavochnyi Zal, Leningrad

Musée des Arts Decoratifs, Paris
"Calder Intime"
February 14 – May 21, 1989
Exhibition traveling through March 11, 1990, to Cooper-Hewitt Museum, Smithsonian Institution, National Museum of Design, New York

Musées de Marseilles, Musée Cantini, France
"Edward Hopper"
June 23 – September 24, 1989
Exhibition traveling through January 6, 1990, to Fundación Juan March, Madrid

Museum Ludwig, Cologne, West Germany
"Forrest Bess Retrospective"
January 26 – March 27, 1989

The Museum of Modern Art, New York
"The Drawings of Philip Guston"
September 7 – November 27, 1988

Reuben Nakian Trust, Stamford, Connecticut
"Reuben Nakian"
Exhibition traveled to the Museu Calouste Gulbenkian, Lisbon, Portugal, July 18 – December 18, 1988

Nassau County Museum of Fine Art, Roslyn Harbor, New York
"Centennial Exhibition of the National Association of Women Artists"
October 18 – December 31, 1988

National Museum of American Art, Smithsonian Institution, Washington, D.C.
"Perpetual Motif: The Art of Man Ray"
December 2, 1988–February 20, 1989
Exhibition traveling through January 7, 1990, to The Museum of Contemporary Art, Los Angeles; The Menil Collection, Houston; and Philadelphia Museum of Art

The National Portrait Gallery, Smithsonian Institution, Washington, D.C.
"Isamu Noguchi: Portrait Sculpture"
April 15–August 20, 1989
Exhibition traveled to Whitney Museum of American Art at Philip Morris, October 6–December 6, 1989.

The Nelson-Atkins Museum of Art, Kansas City, Missouri
"Thomas Hart Benton: An American Original"
April 15–June 18, 1989
Exhibition traveling through July 22, 1990, to Detroit Institute of Arts; Whitney Museum of American Art, New York; and Los Angeles County Museum of Art

Neuberger Museum, State University of New York at Purchase
"Figuratively Speaking: Drawings by Eight Artists"
April 16–June 11, 1989

Newport Harbor Art Museum, Newport Beach, California
"Figurative Fifties: New York Figurative Expressionism"
July 15–September 18, 1988
Exhibition traveled to Pennsylvania Academy of Fine Arts, Philadelphia, October 14–December 31, 1988, and McNay Art Museum, San Antonio, Texas, February 15–April 30, 1989

Paine Art Center and Arboretum, Oshkosh, Wisconsin
"Painting from the San Francisco Bay Area"
September 25–December 11, 1988
Exhibition traveled to North Carolina Museum of Art, Raleigh, July 24–September 4, 1988, and Lakeview Museum of Arts and Sciences, Peoria, Illinois, January 8–February 12, 1989

Palm Springs Desert Museum, California
"Michael Todd: 25 Year Survey"
February 3–April 23, 1989

Peninsula Fine Arts Center, Newport News, Virginia
"Tributary"
April 10–June 26, 1989

Tom Otterness, Monument Study, *1986. Ink and graphite on paper, 19 x 24¾ inches (48.3 x 62.9 cm). Purchase, with funds from the Drawing Committee* 88.47

Reynolda House, Museum of American Art, Winston-Salem, North Carolina
"Jasper Johns Prints"
April 7–June 1, 1989

Randy Rosen Art Associates, New York
"Making Their Mark: Women Artists Today"
February 22–April 2, 1989
Exhibition traveling through December 31, 1989, to Cincinnati Art Museum; New Orleans Museum of Art; Denver Art Museum; and Pennsylvania Academy of Fine Arts, Philadelphia

Rosenberg Era Art Project, Turners Falls, Massachusetts
"Unknown Secrets: Art and the Rosenberg Era"
September 9–October 23, 1988
Exhibition traveling through November 9, 1990, to Hillwood Art Gallery, Long Island University, Greenvale, New York; North Hall Gallery, Massachusetts College of Art, Boston; Olin Gallery, Kenyon College, Gambier, Ohio; Palmer Museum of Art, Pennsylvania State University, University Park; University of Colorado Art Galleries, Boulder; Installation Gallery, San Diego; San Francisco Jewish Community Museum; Spertus Museum of Judaica, Chicago; and Aspen Art Museum, Colorado

Salander-O'Reilly Galleries, New York
"Alfred H. Maurer: The Cubist Works"
January 2–February 27, 1989

Southern Vermont Art Center, Manchester
"Reginald Marsh"
May 27–June 18, 1989

Staatsgalerie Stuttgart, West Germany
"The Black Paintings of Frank Stella"
November 11, 1988–February 12, 1989

Taft Museum, Cincinnati
"At The Table"
May 4–June 25, 1989

Edward Thorp Gallery, New York
"Epiphanies"
January 28–February 25, 1989

Vanderwoude/Tananbaum Gallery, New York
"The Art of Style—A Look at Three Sculptors: Hunt Diederich/Gaston Lachaise/Reuben Nakian"
March 9–April 15, 1989

Virginia Beach Arts Center, Virginia
"Made in America"
April 3–July 3, 1989

Williams College Museum of Art, Williamstown, Massachusetts
"The Prendergasts and the Arts and Crafts Movement"
October 8, 1988–January 8, 1989

Zabriskie Gallery, New York
"Man Ray: The Early Years"
November 26, 1988–January 6, 1989

Library Fellows

The Library Fellows, a group of 60 bibliophiles who support the Whitney Museum of American Art Library, meet several times a year in outstanding libraries and institutions in the New York area. Annually the Fellows publish a limited-edition publication for their Artists and Writers Series. The special publications, produced by May Castleberry, Librarian of the Whitney Museum and editor of the series, pair distinguished American artists and authors. In December 1988, the Library Fellows published *My Pretty Pony*. The fine-press book designed by Barbara Kruger contains nine lithographs by her and a previously unpublished short story by Stephen King.

Brendan Gill, *Chairman*
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Hadassah T. Brooks
Joanne L. Cassullo
Joan Hardy Clark
Babette Goodman Cohen
Eric Cohler
Georgia R. de Havenon
Beth Rudin DeWoody
Edward R. Downe, Jr.
Frederick Eberstadt
Jack Eisert
Lucille Fillin
B.H. Friedman
Faith G. Golding
Barbara Goldsmith
Isabel Goodman
Eric F. Green
Robert Grimes
Iola S. Haverstick
Frederick B. Henry
Charles M. Hobson III
Berthe Kolin
Emily Fisher Landau
David C. Langworthy
Raymond J. Learsy
Nancy B. Lerner
Frances Lewis
Arthur Loeb
Linford L. Lougheed
Jane Maynard
David H. Mortimer
Stephen E. Myers
Annalee G. Newman
Jeremy Nussbaum
Helen Pall
Elizabeth M. Petrie
Harold C. Price
Susan Ralston
Harold Rifkin
Roger Hugh Samet
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Ethel Redner Scull
Kathleen Scutchfield
Arnold Smoller
Sally Soloman
Pari Stave
Jean Stein
Jane Timken
Benjamin Weiss
Nancy Brown Wellin
Newton Werner
Phyllis Wertenteil
Thea Westreich
Reba White Williams
William S. Woodside

Artist Barbara Kruger with New York Times *critic Andy Grundberg at the Library Fellows reception for "My Pretty Pony," February 13, 1989.*

National Committee

Thurston H. Twigg-Smith of Honolulu, Hawaii (left), and artist Izhar Patkin at the opening reception for "Frederick Kiesler," January 19, 1989.

Ileana Sonnabend and Ed Hudson of Fort Worth, at National Committee dinner at 150 Wooster Street, May 6, 1989.

Artist Joel Shapiro and Penny Winton of Wayzata, Minnesota, at National Committee dinner at 150 Wooster Street, May 6, 1989.

Artist Kate Ericson and Peter Dominick of Denver, at National Committee dinner at 150 Wooster Street, May 6, 1989.

Established in 1980, the National Committee of the Whitney Museum of American Art represents one of the most successful efforts to extend the programs of the Museum to people who might not otherwise have the opportunity to appreciate 20th-century American art. The Committee, comprising 49 patrons and collectors of American art from 25 states and the District of Columbia, helps bring the achievements of 20th-century American artists to national attention by sponsoring traveling exhibitions and other activities, including films and videotapes.

The following nine exhibitions, listed chronologically, have been presented in 57 museums in 23 states, as well as Australia, Canada, and Spain: "American Art of the 1930s: Selections from the Collection of the Whitney Museum of American Art"; "American Art Since 1970: Painting, Sculpture, and Drawings from the Collection of the Whitney Museum of American Art"; "The Third Dimension: Sculpture of the New York School"; "New American Video Art: A Historical Survey, 1967–1980"; "Twentieth-Century American Printmakers: Selections from the Permanent Collection of the Whitney Museum of American Art"; "Twentieth-Century American Art: Highlights of the Permanent Collection of the Whitney Museum of American Art"; "Figure as Subject: The Revival of Figuration Since 1975: Selections from the Permanent Collection of the Whitney Museum of American Art"; "Vital Signs: Organic Abstraction from the Permanent Collection"; "David Park: Paintings and Drawings from the 1950s."

In addition, the National Committee funded the brochure that accompanied "Edward Hopper: City, Country, Town, Selections from the Permanent Collection of the Whitney Museum of American Art."

The National Committee has also fostered interest in American art by funding four videotapes—*20th-Century American Art: Highlights of the Permanent Collection* and three videotapes documenting the 1985, 1987, and 1989 Biennial exhibitions. Produced by the Museum's Public Education Department, these award-winning documentaries have been broadcast on public television and circulated throughout the world by the United States Information Agency. Since 1988, all four videotapes, a pioneering museum achievement, have been distributed by Home Vision.

National Commitee members form a network of individuals involved with a variety of museums and institutions nationwide who take a personal interest in Whitney Museum projects. They often host Whitney Museum curators when they travel to different parts of the country to view artists' work. The National Committee has also been responsible for sponsoring students in the Museum's Independent Study Program.

Artist Louise Bourgeois (left) and Kippy Stroud Swingle at National Committee dinner at Robert Miller's home, May 5, 1989.

Left to right: Richard Armstrong, Curator; Byron Meyer of San Francisco; Richard Marshall, Curator; and artists Janet Fish and Martha Diamond, celebrating their birthdays at National Committee dinner at Betsy and Robert Miller's home, May 5, 1989.

Phyllis Wattis (left) and Nellie Taft, National Committee members and sponsors of the exhibition "David Park: Paintings and Drawings of the 1950s," at the opening reception, November 3, 1988.

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Lobby Gallery Associates

Yoko Ono and Doug Leeds, Chairman, Lobby Gallery Associates, at the opening reception for "Yoko Ono: Objects," February 8, 1989.

The Lobby Gallery Associates, established in 1983, is a group of young professionals who organize charitable activities to support Lobby Gallery exhibitions. This year the group raised funds through their annual "Halloween Dance" and "All-American Bash" and raffle, which enabled them to sponsor "Manierre Dawson," "Guy Pène du Bois: The 1920s," and "Yoko Ono: Objects."

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Guests at the Lobby Gallery Associates' "All-American Bash," May 25, 1989.

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The "Lichtenstein Ensemble" received the prize for best costume at the Lobby Gallery Associates' annual "Halloween Howl," October 26, 1988.

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Mr. and Mrs. Thomas W. Johnson
John Josephson
K. Angela Kapp
Mrs. Stuart Kirkpatrick
David J. Koeppel
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Anki Leeds
Michele K. Linen
Charles E. Mather IV
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Rebecca Waldman
Carole S. Webber
David Yudain
Mr. and Mrs. Thomas E. Zacharias
Bettina Zilkha

Membership Events

The following events were held for all categories of membership unless otherwise noted:

"The Architecture of Frank Gehry" installation tour with Jennifer Russell, for Whitney Circle, July 12, 1988

"The Architecture of Frank Gehry" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, July 13, 1988

Trip to Santa Fe and Taos, New Mexico, to visit public and private collections and historic sites, July 13–18, 1988

Trip to Isamu Noguchi Garden Museum, Socrates Sculpture Park, and supper at Mark di Suvero's studio, Long Island City, July 20, 1988

"Robert Mapplethorpe" installation tour with Richard Marshall, for Whitney Circle, July 26, 1988

"Robert Mapplethorpe" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, July 27, 1988

"Modes of Address: Language in Art Since 1960" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, July 27, 1988

Trip to Neuberger Museum, Pepsico, Inc., corporate collection, and performance at Summerfare, Purchase, New York, July 29, 1988

Trip to Berkshires for visits to historic sites, Hancock Shaker Village, and a performance at Tanglewood, July 31 – August 2, 1988

"Japanese Photography in America, 1920–1940" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, September 7, 1988

"Joshua Johnson: Freeman and Early American Portrait Painter" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, September 8, 1988

Barbecue and viewing of "The Architecture of Frank Gehry" and "Robert Mapplethorpe," September 14, 1988

Whitney Abroad: Private reception for members of June 1988 trip to France and Switzerland, at the home of a participant, September 15, 1988

Trip to Minneapolis and St. Paul to see new sculpture garden, museums, private and corporate collections, and performance at Guthrie Theater, September 17 – 18, 1988

Trip to Washington, D.C., with Barbara Haskell to visit special museum exhibitions and Vietnam Veterans Memorial, September 22, 1988

Barbecue and viewing of "The Architecture of Frank Gehry" and "Robert Mapplethorpe," September 25, 1988

Whitney Abroad: Spain orientation reception, September 27, 1988

"American Art History: Twenty American Masters," Jules Prown on Benjamin West and John Singleton Copley, first in a series of ten lectures, September 28, 1988

Trip to Montreal and Quebec (city), Canada, to visit museums and public and private collections, September 29 – October 2, 1988

"Convulsive Beauty: The Impact of Surrealism on American Art" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, October 4, 1988

Trip to Hudson River Valley with visits to Lyndhurst, Storm King Art Center, and Bronx Museum of Arts, October 6, 1988

"Robert Mapplethorpe" talk by Richard Marshall, tour of exhibition, and cocktail reception, October 13, 1988

Whitney Abroad: Spain, second in a series of educational trips abroad, with Adrian Mnuchin, Trip Coordinator, October 13 – 24, 1988

"Donald Judd" installation tour with Barbara Haskell, for Whitney Circle, October 18, 1988

Barbara Haskell, Curator, leading Whitney Circle members on an installation tour of "Donald Judd," October 18, 1988.

Lisa Phillips, Curator (center), and Lillian Kiesler, the artist's widow, leading Whitney Circle members on an installation tour of "Frederick Kiesler," January 17, 1989.

"Donald Judd" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, October 19, 1988

"Donald Judd" reception, for Contributors and Members, October 20, 1988

"American Art History: Twenty American Masters," Franklin Kelly on Thomas Cole and Frederick E. Church, second in a series of ten lectures, October 26, 1988

Trip to Philadelphia with Richard Marshall to visit special museum exhibitions, October 27, 1988

Family tour of "Donald Judd" with Lynne Shapiro, first of five tours, October 29, 1988

"David Park" installation tour with Richard Armstrong, for Whitney Circle, November 2, 1988

"David Park" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, November 3, 1988

"Donald Judd" talk by Barbara Haskell, brunch, and tour of exhibition, November 6, 1988

"American Art History: Twenty American Masters," Elizabeth Johns on William Sidney Mount and George Caleb Bingham, third in a series of ten lectures, November 9, 1988

"Enclosing the Void: Eight Contemporary Sculptors" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, November 10, 1988

"American Art History: Twenty American Masters," H. Barbara Weinberg on Winslow Homer and John LaFarge, fourth in a series of ten lectures, November 16, 1988

"20th Century Drawings from the Whitney Museum of American Art" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, November 17, 1988

Trip to Brandywine, Pennsylvania, and Wilmington, Delaware, with visits to Delaware Art Museum, Longwood Gardens, Brandywine River Museum, Winterthur, and a private collection, November 19–20, 1988

Trip to Pittsburgh to see the "50th Carnegie International" at The Carnegie Museum of Art, and The Mattress Factory, November 30, 1988

"Donald Judd" and "David Park" reception, for New Members and Annual Fund Donors, December 1, 1988

Family tour of "David Park" with Lynne Shapiro, second of five tours, December 3, 1988

"David Park" talk by Richard Armstrong, brunch, and tour of exhibition, December 4, 1988

"American Art History: Twenty American Masters," David Park Curry on James Whistler and John Singer Sargent, fifth in a series of ten lectures, December 7, 1988

Reception for Membership Desk Volunteers with Chairman, Director, and staff, December 8, 1988

"Identity: Representations of the Self" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, December 13, 1988

"Frederick Kiesler" installation tour with Lisa Phillips and Lillian Kiesler, for Whitney Circle, January 17, 1989

"American Art History: Twenty American Masters," Linda Nochlin on Thomas Eakins and Mary Cassatt, sixth in a series of ten lectures, January 18, 1989

"Frederick Kiesler" private preview, for Whitney Circle and Friends, followed by opening reception with invited guests, January 19, 1989

Family tour of "Frederick Kiesler" with Lynne Shapiro, third of five tours, January 21, 1989

"Frederick Kiesler" symposium moderated by Lisa Phillips, with Dieter Bogner, Lillian Kiesler, and Barbara Lesák, for Whitney Circle, January 22, 1989

"Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center" installation tour with Jennifer Russell, for Whitney Circle, January 24, 1989

"Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center" private preview, for Whitney Circle, Friends, and Contributors, followed by opening reception with invited guests, January 24, 1989

"Japanese Photography in America, 1920–1940" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, January 26, 1989

"20th Century Drawings from the Whitney Museum of American Art" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, February 2, 1989

"American Art History: Twenty American Masters," Doreen Bolger on William Merritt Chase and Robert Henri, seventh in a series of ten lectures, February 8, 1989

"Yoko Ono" talk by John G. Hanhardt and cocktail reception, February 16, 1989

"Coney Island of the Mind: Images of Coney Island in Art and Popular Culture 1890–1960" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, February 21, 1989

Artist George Stillman and Natalie Park Schulz, David Park's daughter, at the opening reception for "David Park: Paintings and Drawings of the 1950s," November 3, 1988.

"An Inquiry into Folk Art" by Tom Armstrong, first in a series of three lectures, and cocktail reception, February 22, 1989

"From the Model: Selections from the Permanent Collection" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle, February 23, 1989

Family tour of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center" with Lynne Shapiro, fourth of five tours, February 25, 1989

"An Inquiry into Folk Art: American Folk Art and Early Modernism" by Eugene W. Metcalfe, second in a series of three lectures, and cocktail reception, March 12, 1989

"Frederick Kiesler" talk by Lisa Phillips, tour of exhibition, and breakfast, March 22, 1989

Whitney Abroad: Rome and Venice seminar, first of three sessions with Samuel Gruber, for trip participants, March 23, 1989

"Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," Members' evening, March 23, 1989

"American Art History: Twenty American Masters," Barbara Haskell on Marsden Hartley and Georgia O'Keeffe, eighth in a series of ten lectures, March 29, 1989

"An Inquiry into Folk Art: Before and After the Fact, Varieties of American Folk Art," by John Michael Vlach, third in a series of three lectures, and breakfast, April 2, 1989

"The 'Junk' Aesthetic: Assemblage of the 1950s and Early 1960s" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, April 6, 1989

Whitney Abroad: Rome and Venice seminar, second of three sessions with Samuel Gruber, for trip participants, April 6, 1989

"Nocturnal Visions in Contemporary Painting" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, April 11, 1989

Trip to Washington, D.C., to visit National Gallery of Art and The Corcoran Gallery of Art, April 11, 1989

"American Art History: Twenty American Masters," Susan C. Larsen on Stuart Davis and Arshile Gorky, ninth in a series of ten lectures, April 13, 1989

Art and American Cities: Columbus, Ohio, visits to Columbus Museum of Art, "Son of Heaven: Imperial Arts of China" at renovated Central High School, Wexner Center for Visual Arts, and private collections, April 22–23, 1989

"1989 Biennial Exhibition" Whitney Circle supper for artists, April 26, 1989

"1989 Biennial Exhibition" opening reception, for Whitney Circle, Friends, artists, and invited guests, April 26, 1989

"1989 Biennial Exhibition" reception for Contributors and Members, April 28, 1989

"Suburban Home Life: Tracking the American Dream" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, May 2, 1989

Whitney Abroad: Rome and Venice seminar, third of three sessions with Samuel Gruber, for trip participants, May 4, 1989

"American Art History: Twenty American Masters," Irving Sandler on Jackson Pollock and Willem de Kooning, tenth in a series of ten lectures, May 10, 1989

"Straphangers" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle, May 11, 1989

Whitney Abroad: Rome and Venice, third in a series of educational trips abroad, with Adrian Mnuchin, Trip Coordinator, May 11–24, 1989

Family tour of "1989 Biennial Exhibition" with Lynne Shapiro, fifth of five tours, May 13, 1989

"1989 Biennial Exhibition" discussion with Richard Armstrong, John G. Hanhardt, and Richard Marshall, and cocktail reception, May 24, 1989

The City as an Art Museum: South Bronx, first in a series exploring the five boroughs, with Brendan Gill, series consultant; visit to Bronx Museum of Arts, P.S. 39, Krasdale Inc., Black and White in Color Gallery, and architectural tour, May 25, 1989

Trip to Hudson River Valley, visits to Olana, Montgomery Place, and Hudson River Museum, June 1, 1989

Barbecue and viewing of "1989 Biennial Exhibition," June 9, 1989

"1989 Biennial Exhibition" discussion with John G. Hanhardt, Lisa Phillips, and artists Francesc Torres and Meg Webster, and brunch, June 18, 1989

Trip to The Brooklyn Museum for private exhibition tour and dinner, June 28, 1989

"The 'Junk' Aesthetic: Assemblage of the 1950s and Early 1960s" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, June 29, 1989

Left to right: artists April Gornick and Eric Fischl and Ani Boyajian, Gallery Coordinator, at the opening reception for "Nocturnal Visions in Contemporary Painting," at the Whitney Museum of American Art at Equitable Center, April 11, 1989.

The following corporations and institutions held events at the Museum in conjunction with exhibitions:

AT&T, cocktail reception and dinner, and viewing of "The Architecture of Frank Gehry," August 7, 1988

Fried, Frank, Harris, Shriver & Jacobson, cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," September 29, 1988

Milbank, Tweed, Hadley & McCloy, cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," September 29, 1988

College Art Association, annual luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," October 22, 1988

Austrian Cultural Institute and Austrian Consulate, cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," October 26, 1988

International Council of The Museum of Modern Art, cocktail reception and viewing of "Donald Judd," October 30, 1988

The Herbert F. Johnson Museum of Art, Cornell University, luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," November 12, 1988

Prescriptives division of Estée Lauder Companies, press breakfast and viewing of "Donald Judd," November 22, 1988

Merrill Lynch & Co., Inc., cocktail reception and viewing of "David Park," December 4, 1988

Lederle Laboratories, press conference, luncheon, and viewing of "David Park," January 26, 1989

Alliance Capital Management, cocktail reception and viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," January 26, 1989

Alliance Capital Management, luncheon and viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," January 30, 1989

Colonial Williamsburg, cocktail reception and viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," February 2, 1989

Alliance Capital Management, cocktail reception, buffet dinner, and viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," February 6, 1989

Archives of American Art, wine and cheese reception and viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," February 9, 1989

The Equitable Financial Companies, cocktail reception, dinner, and viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," February 15, 1989

Alliance Capital Management, family morning viewing of "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," March 4, 1989

Champion International Corporation, employees' evening, wine and cheese reception and viewing of "Frederick Kiesler" and "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," March 22, 1989

The American Federation of the Arts, luncheon meeting and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," March 30, 1989

The Israel Museum (Jerusalem), cocktail reception and viewing of "Frederick Kiesler," March 30, 1989

CBS, press reception, luncheon, and viewing of "1989 Biennial Exhibition," April 24, 1989

Champion International Corporation, "Imaginations Scholarship Program," luncheon meeting, and viewing of "20th-Century American Art: Highlights of the Permanent Collection II," April 24, 1989

Reader's Digest, cocktail reception and viewing of "1989 Biennial Exhibition," May 1, 1989

Lehigh Alumni Association, cocktail reception and viewing of "1989 Biennial Exhibition," June 1, 1989

The Leslie Fay Companies, Inc., cocktail reception, dinner, and viewing of "1989 Biennial Exhibition," June 5, 1989

McKinsey & Co., cocktail reception, dinner, and viewing of "1989 Biennial Exhibition," June 8, 1989

Membership

Left to right: architects Frank Gehry, Billie Tsien, and Tod Williams at the opening reception for "The Architecture of Frank Gehry," July 13, 1988.

Jean Lipman (left) and Beatrix T. Rumford, Vice President, Museums, Colonial Williamsburg, at the opening reception for "Treasures of American Folk Art from the Abby Aldrich Rockefeller Folk Art Center," January 24, 1989.

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Artist Donald Judd (left) and John Mazzolla, former President, Lincoln Center for the Performing Arts, Inc., at the opening reception for the artist's retrospective, October 19, 1989.

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Left to right: Choreographer and dancer Karole Armitage; critic Robert Pincus-Witten; and artist David Salle at the opening reception for "Frederick Kiesler," January 19, 1989.

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Thomas Epstein
Arline Erdrich and Sima Ariam
N. Erlick
Mrs. Jimmy Ernst and Amy Ernst
John Erwin

F
Sherry Fabrikant
Carlos Falchi
Clair Christian Falcon
Marjorie L. Falk
Mr. and Mrs. Robin L. Farkas
Mrs. E.D. Farland
Suzanne Farver and George J. Berky
Mr. and Mrs. Leon Fassler
Mr. and Mrs. Norman Feinberg
Mr. and Mrs. Benjamin P. Feldman
Mr. and Mrs. Lawrence Feldman
Frayda and Ronald Feldman
John R. Fell, Jr.
Alicia Felton and P. Sherrill Neff
Rona B. Feuer and Irwin Feuer
Sandra Fiebelkorn and Mira Morrison
Mr. and Mrs. Leonard S. Field
Carol Finkel
Maria and Joel Finkle
Mr. and Mrs. John Firestone
Nicholas L. Firth
Mr. and Mrs. Donald Fisher
Edith Fisher
Gary A. Fisher
Marilyn W. Fisher
Richard B. Fisher and Emily H. Fisher
Susan Fisher and Sanford Fisher
Virginia H. Fitzgerald
Patricia Kane Flach and
Christopher Flach, Jr.
Marianne and Peter Flack
Douglas H. Flanders and Billie J. Wolvert
Janet C. Flora
Mr. and Mrs. Bruce Fogel
Mr. and Mrs. David Fogelson
John S. Foster
Renee Fotouhi
Sheldon Fox and Judith Fox
Mrs. Daniel Fraad, Jr.
Mr. and Mrs. Richard B. Frackman
Leatrice K. Franco
Doris L. Frank and Linda Rodman
Mr. and Mrs. Ulrich Franzen
Joseph Freedman
Mr. and Mrs. Stephen Freidus
Sherry French and Charles Fambro
Viola Frey
J. Friedland
Beulah Friedman and Jacob Friedman
Daisy Friedman

David and Marilyn Friedman
Jeanne S. Friedman
Mr. and Mrs. W. Robert Friedman, Jr.
Wilbur H. Friedman
Mr. and Mrs. A. Michael Frinquelli
Mr. and Mrs. Allan Frumkin

G
Mr. and Mrs. Rubin Garfinkel
Jewel Garlick
Meriwether Garn and Andrew Garn
Mr. and Mrs. Arthur Garson
Mark E. Gaumond
Mr. and Mrs. Monroe Geller
Gwen L. Gerber and Carolyn Le Vasseur
Sandra Gering
Wouter Germans van Eck
Patrick Gerschel
Mr. and Mrs. Martin H. Gerstell
Lawrence S. Giesen
Mr. and Mrs. S. Parker Gilbert
Mr. and Mrs. Brendan Gill
Frederick F. Gillan
Lynne Ginsberg
Mr. and Mrs. Milton Ginsburg
Bruce and Ethel Gittlin
Mr. and Mrs. Herbert Glantz
Oscar Glasberg
Barbara Glass and S. Schrager
Mitchell S. Glatt
Alfred S. Glazier and Laurel A. Glazier
Trudy Glekel
Dr. and Mrs. Morton B. Glenn
Earl Lewis Goldberg and Adam Goldberg
Mr. and Mrs. Henry L. Goldberg
Michele D'Amore Goldberg and
Harvey Jay Goldberg
Steve and Lissa Goldberg
Morris Golde and Gene Myers
Donn Golden
Mr. and Mrs. William T. Golden
Barbara Goldfarb and Saul Goldfarb
Arlene L. Goldman
Carol and Myron Goldman
Mr. and Mrs. John Goldsmith
Al Goldstein
Foster Goldstrom and Monique Goldstrom
Keith R. Gollust
Myrna Golub
Katherine Goncharoff
Mrs. Charles F. Goodman
Marian Goodman and Michael Goodman
Terry Goodman
W. Vald Goodman
Elizabeth M. Gordon
Martin Gordon and Gayle Gordon
Michael Gordon and Bennett Sfoglia
Mr. and Mrs. Joel Gosler
Dr. Martin Gottlieb
Mr. and Mrs. James Grad
Mr. and Mrs. David Granger
Mr. and Mrs. William F. Gratz

Peter Saul, Untitled (Fire), *1963. Wax crayon and felt-tip pen on paper, 28⅝ x 27⅝ inches (72.7 x 70.1 cm). Purchase, with funds from the Drawing Committee 89.11*

Renée Graubart
Marilyn P. Graves
Mr. and Mrs. Ralph Graves
Eric F. Green and Jock Truman
Ann Greenberg and L. Greenberg
Josiah Greenberg
Lucy Greenberg
Marcia Greenberg and Stanley Greenberg
Marjorie Greenberg
Mr. and Mrs. B. Greenblatt
Jerome L. Greene
Louise Greenfield
Marjorie L. Greenspan
Bryna J. Greenwald and Andrew Cohen
Carol Gregor
Antoinette Grimes
Mr. and Mrs. Robert Grimes
Norman Griner
W.W. Grist
Barbara and Clifford Grodd
Marvin H. and Susan B. Grody
Adele Mary Grossman
Shary Grossman
Edward Grover and Sarah Stewart
Mr. and Mrs. Alan R. Gruber
Mr. and Mrs. John Grunwald
Harold Gurney
Mindi S. Gutman
Mr. and Mrs. Larry S. Gutsch

H
Dr. Brian D. Haas and Dr. Dianne Polsen
Evelyn D. Haas
Mr. and Mrs. Paul R. Haas
Bruce G. Habian and Lynn Diane Habian
Susan J. Hagerty
Susan L. Halper and Rosiland Halper
Leslee B. Halpern and David Rogath
Ella Hamlin-Johnson and
Annabel R. Santana
Mr. and Mrs. Walter J. Handelman
Mr. and Mrs. Edward Hansen
Gale B. Hansen and Marcia C. Spires
Scott Hanson
Mr. and Mrs. Gordon Hardy
Dr. Idit Harel and David Harel
Mr. and Mrs. Thomas A. Harnett
Judith A. Harney and Cynthia Harney
J. Ira Harris and Nicki H. Harris
Susan Harris
Gilbert Harrison
O. Delton Harrison, Jr
Mr. and Mrs. Eric M. Hart
Penine Hart
Joanne T. Hassler
Mr. and Mrs. Robert A. Hauslohner
Kathryn Hausman
Iola S. Haverstick
Ann Hays and Thomas Unterberg
Maxine Hayt
Gerard B. Hazel and Grace Gabrielsen

Lillian Heidenberg
William Heinle
Mr. and Mrs. James Heller
Mr. and Mrs. Melvin Heller
Mr. and Mrs. William B. Heller
John F. Hennessy, Jr.
John Henning and Roni A.M. Henning
Delilah Henry
Susan Herbring and Carine Asscher
Alan S. Hergott
Mr. and Mrs. Charles Herman
Reinaldo Herrera and Carolina Herrera
Mr. and Mrs. Paul Herring
Arnold Herstand
Mrs. Stanley Herzman
Mr. and Mrs. Rodger Hess
Mr. and Mrs. Walter Hess, Jr.
Minnie C. Hickman
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Mr. and Mrs. Robert S. Hillman
Mrs. Edwin I. Hilson
Mr. and Mrs. Harry H. Hinkle
Charles and Jan Hinman
Mrs. Melvin L. Hirsch
Marcia Riklis Hirschfeld
Charles M. Hobson III
Irena Hochman
Mr. and Mrs. Bernard Hodes
Jeffrey Hoffeld
Mr. and Mrs. Ashley D. Hoffman
Joan Hoffman and Dr. Jerome Hoffman
Nancy M. Hoffman
Mr. and Mrs. Paul Hoffmann
Bonnie Lee Holland and Mirabai Holland
Allison Hollzman
Mr. and Mrs. Karl Holtzschue
Lynne and Harold Honickman
Masako Honjo and Kenichi Kato
Vivian Horan
Raymond J. Horowitz and
Margaret Horowitz
Ruth Horowitz
Michael Hort and Connie Tilton
Nina Hovnanian
Lauren Howard and John Howard
Margize Howell
Mr. and Mrs. Joel Huber
Greg Hubert
Eric Hughes
Dr. J.G. Hunter and Ann Hunter
Mr. and Mrs. Monte M. Hurowitz
Stephen Husko
Jon Hutton
Mary E. Huxford
Mr. and Mrs. John W. Hyland, Jr.

I
Fiona Irving
Joan Israel

J
Mr. and Mrs. A. James Jacobs
Mr. and Mrs. Frederick Jacobs
Joy Jacobs
William K. Jacobs, Jr.
Cynthia Jacobson and Paul Jacobson
Mr. and Mrs. Steven M. Jacobson
Susan G. Jacoby
Thomas Jaffe
Walter Jaffe and Paul King
Barbara Jakobson
Mr. and Mrs. Peter Jakobson
Carroll Janis
David Janis
Evan Janis
Mr. and Mrs. Evan Janovic
Mr. and Mrs. John J. Jerome
Miani Johnson
Steven D. Johnson and Walter J. Sudol
Gretchen Leitzell Johnston and
Anthony Duncan Johnston
Mr. and Mrs. Alfred Winslow Jones
Henrik Jones
Lisa S. Jones and Sabrina K. Kirkpatrick
Amy Jorgensen and Ruth Jorgensen
John Josephson
William Joslin

K
Rod Kagan and Julie Firestone
Jane Kahan
Dr. and Mrs. Arthur E. Kahn
Susan Kahn
Mr. and Mrs. Wolf Kahn
Mr. and Mrs. Peter Kalikow
Beatrice Kalver
Steven Kamerman and Sheila Kamerman
Constance Kane and Cynthia Dillon
Leonard and Iris Kaplan
Rae Sheila Kaplan
Sally Kaplan and G. Brout
Sidney S. Kaplan and Lillian R. Kaplan
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Susan Kasen
Lesley Katcher
Ada Katz
Dr. Roger M. Katz
Hal Katzen
Lila Katzen
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Ruth Kaufmann and John Robertshaw
Mr. and Mrs. M.S. Keeler
Hugh Keenan
Olivia Canter Keldoulis and Ian Keldoulis
Marion Kellogg
Mr. and Mrs. Alan H. Kempner
Elaine Kend
T. Richard Kendrick IV and
Sheila M. McGovern
F. Donald Kenney and Kari Walden
Mr. and Mrs. Ellis Kern
Marilyn Kern
Pat Kery
Samuel Kevelson
Marion S. Kimbro and Ray Smith
Phyllis Kind
Helen K. King and Nicholas P. King
Marcia G. King
Alain Kirili
Gloria Kisch
Mr. and Mrs. Mitchell Kleinhandler
Andrew Klink and Bettina Bancroft
Anthony Klymenko
Mr. and Mrs. Edwin L. Knetzger, Jr.
David J. Koeppel
Sarah R. Koeppel
Atlee Kohl
Carolyn Kohn and Bruce Cybul
Katherine Kolbert
Mrs. Samuel M. Kootz
Risa Korris
Roma Korris and David Korris
Nairy S. Kovacs and Stephen Kovacs
June F. Kraft and Robert S. Kraft
Dr. and Mrs. Richard Krasno
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Eleanor D. Kress
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Florence Kurtis and Steven Kranich
Ilene Kurtz and Ingo Kretzschmar
Mr. and Mrs. Ronald A. Kurtz

L
Henry A. Lambert
Mrs. George Lamborn
Mr. and Mrs. Anthony M. Lamport
Jon and Barbara Downey Landau
Dr. Karen Landau and Estelle Landau
Mr. and Mrs. W. Loeber Landau
Alfred and Corinne Lander
Dorothy Lang and Barbara Friedman
Max Lang and Jonathan O'Hara
Mr. and Mrs. Jeffrey S. Langberg
Dayna Langfan
Mr. and Mrs. Gerrit L. Lansing
Mr. and Mrs. Robert C. Larson
Noel V. Lateef and Nelda Lateef
N. Lateiner
Alice Lawrence
Ann Lawrence
Mr. and Mrs. L. Peter Lawrence
Melissa Lazarov and Andrew Fabricant
Mr. and Mrs. Richard Leahy
Mr. and Mrs. Joseph Lebworth
Mr. and Mrs. B. Herbert Lee
Corvova Choy Lee
Mr. and Mrs. Orin Lehman
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Abby Leigh and Mitch Leigh
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Morton Lembeck
William V. Lentini
Mr. and Mrs. Herbert Lerner
Nancy B. Lerner
Sandra Lerner and Kurt E. Gerstmann
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Susan P. Lesser
Pierre Levai

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Lawrence J. Levine and Gale Levine
Michael Levine and Lynne Williams
Mr. and Mrs. Noel Levine
Nicole Bourcelot Levins and M. Levins
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Linda E. Goodman
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Jay R. Levy and Marianne Verkerk
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Mr. and Mrs. Charles M. Lewis
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Harold Liebowitz
Dr. Harvey A. Lincoff
Dr. Carol Lindemann
Michele K. Linen
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Dr. and Mrs. Eli Lippman
Joyce Liskin and S. Liskin
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Sueyun Locks
Kenneth B. Lockyer
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Arthur Loeb
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Mrs. John L. Loeb
Jo Loesser
Dr. and Mrs. Allen Logerquist
Arthur J. Lohman and
Harriet Walley Lohman
Scott M. London
Susan Lorence and Robert Monk
Fernando Losada
Linford L. Lougheed
Ned S. Low
Mrs. V. Theodore Low
Henry R. Luce III
Lawrence R. Luhring and Leslie Alexander
John Lukovits
Harry H. Lunn, Jr.
Vicki Lusk
Michael Lynne

M
Fredric Mack
Joshua Mack and Ron Warren
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Mr. and Mrs. Donald Mackenzie
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Mr. and Mrs. Jerry Magnin
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Leo Malca and Joana Campos
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Mary Malott and Tim Yohn
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Mr. and Mrs. Lewis Manilow
Seymour Mann
Mr. and Mrs. Richard K. Manoff
Gracie Mansion and Sur Rodney Sur
Dr. L. Mantell and Dr. J. Mantell
Bernard Manuel and Isabelle Manuel
Gail Marcus and William Monaghan
Gwen Marder
Gilbert Marhoefer and Stephanie Beroes
Mr. and Mrs. John C. Marin, Jr.
Susan Mark
Kathryn Markel
James H. Maroney, Jr., and
Suzanne P. Fredericks
Mr. and Mrs. David Marrus
Julie V. Marsteller
Sylvia Marx
Pierre Matisse
B. Matt
Edna S. Mautner
Mr. and Mrs. Walter Maynard, Jr.
Stephen Mazoh
James McCabe
Anne B. McCormack and Jane Hening
Mr. and Mrs. Bruce McCowan
Jean Palmer McCrum
Jean Hanna McCrum
Lindsay McCrum
Doreen E. McCurley
Dr. and Mrs. Hunter McGuire, Jr.
Amy B. McIntosh
Rachel McPherson McMullan and
William Patrick McMullan III
Mr. and Mrs. Gregor Medinger
Turid Meeker
Bahijeh and Parviz Mehri
Grete Meilman
Dwayne Meisner
Carol Meltzor
Walter A. Mendelsohn
Mr. and Mrs. Eugene Mercy, Jr.
Susan Merians
Joan and Martin Messinger
Robert Metzger
Elise Ann Meyer
Matthew A. Meyer
Frank J. Miele
Mr. and Mrs. Leonard Milberg
Elsie-Marie Miller
Laurence Miller
George P. Mills and Julia Binkerd
Mr. and Mrs. Michael Minikes
Herbert P. Minkel, Jr.
Mr. and Mrs. Edward Minskoff
Lucy Mitchell-Innes
Dr. and Mrs. Harilal Mithalal
Josef Mittlemann and Marion W. Berger
Mr. and Mrs. Elihu Modlin
Mr. and Mrs. Isaac Moinester
Stephen and Victoria Montifiore
Mrs. Maurice T. Moore
Mr. and Mrs. Frederick Morgan
Alfred H. Morris
Donald and Mark Morris
Mrs. John A. Morris
Mr. and Mrs. Peter Morris
Mr. and Mrs. Anthony Mortimer
David H. Mortimer
Norma Mortimer
Mr. and Mrs. Charles Moss
Harriet Carol Mosson
Mr. and Mrs. Hanno D. Mott
Mr. and Mrs. Stewart Rawlings Mott
Donald R. Mullen
Suzanne R. Munger
Mr. and Mrs. George Munroe
Maryann Munson
Mr. and Mrs. Raymond Murphy
Mrs. R.D. Murray
Mr. and Mrs. Stephen E. Myers

N
Kes Narbutas and Laura Woods
Herbert Nass and Edna Nass
Mary G. Neary
Jean-Claude Nedelec
Dr. Karen Nelson
Mr. and Mrs. Andre W.G. Newburg
Mr. and Mrs. Theodore Newhouse
Annalee G. Newman
Mr. and Mrs. Arnold Newman
Muriel Kallis Newman
Mr. and Mrs. David L. Nicholas
Jimmy Nicholas and Judy Nicholas
Bruce W. Nichols
Karen Niedzielski
Patricia Nix and Peter H. Davidson
Madeleine Goodrich Noble and
Hilary Havens Noble
Mr. and Mrs. Kalman Uris Noselson
Mr. and Mrs. Jeremy Nussbaum
Cyndi G. Nutt

O
Mr. and Mrs. Thomas M. O'Connor
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Douglas Oliver
Edward A. O'Neal, Jr.
Mr. and Mrs. Donald Oresman
Mr. and Mrs. I. David Orr
Robert U. Ossorio
Pamela G. Ostrager
Mr. and Mrs. Thomas W. Ostrander
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Mary H. Ottaway
Michael S. Ovitz
Eric Ozanich

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Ellen Pack and Dorothy Pack
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Mr. and Mrs. Stephen Paine

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Mr. and Mrs. William B. Pall
Dr. and Mrs. Robert Palmer
Sandra Palmer
Mr. and Mrs. Guyon P. Pancer
Helen M. Panero and Victoria Panero
Mrs. Edward Pantzer
William Parsons, Jr.
Jane Pass
Dr. and Mrs. Russel H. Patterson
James O. Peaden
Mr. and Mrs. Stanley Pechman
Michael and Jane Perelman
Dara and Mark Perlbinder
Mr. and Mrs. Julian Perlman
David S. Perlmutter
Mr. and Mrs. Gary A. Perweiler
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Barbara R. Petersen
Keith Peterson
Sheila Peterson and Alix Peterson
Arnold and Marjorie Pfeffer
Mr. and Mrs. Gifford Phillips
Roger and Lorelle Phillips
Lil Picard
Mary Louise Pierson
Marian S. Pillsbury
Joan Pine
Mr. and Mrs. Ned L. Pines
Betsy Pinover
Leo Pircher and Nina Pircher
J. Duncan Pitney and Kathleen T. Pitney
Dr. and Mrs. Leonard Plaine
Roberto and Dorothea Plaja
Elliot Pliner and Sarah Pliner
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Michael Pollack and Barbara Marcus
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Joel and Helen Portugal
Samuel Posner and Susan Posner
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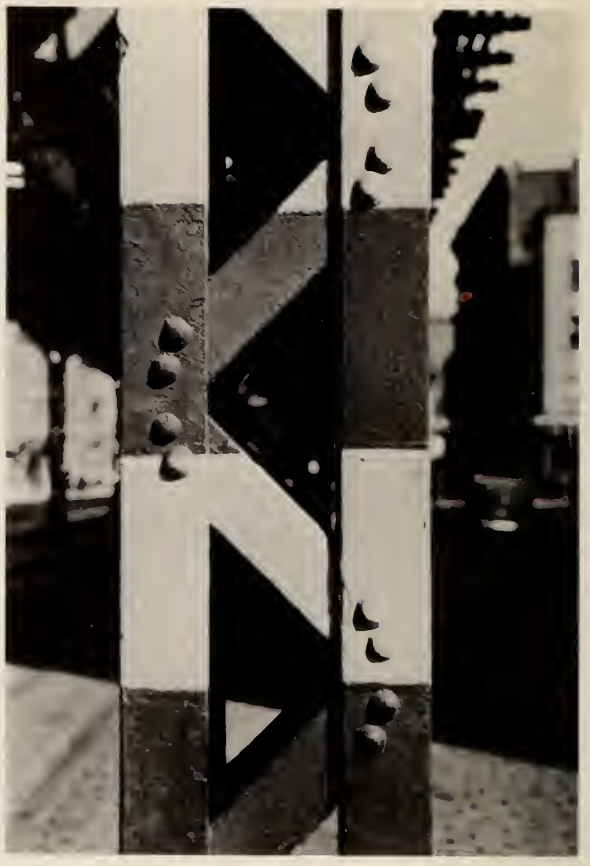
Marc Pottier
Mrs. Lawrence M. Powers
Philip A. Powers
Dr. and Mrs. Simon B. Poyta
Mr. and Mrs. David A. Prager
Mrs. Charles Prendergast
Dr. Daniel Present and Jane W. Present
Mr. and Mrs. Henry C. Preston
Phyllis D. Prinz and Anthony D. Blau
Lloyd Probber
Gabrielle Propp and Seymour Propp
Dr. and Mrs. Jules D. Prown

Q
Mr. and Mrs. Gerald Quimby



Ralston Crawford, Third Avenue Elevated, *1949. Photograph, 10 x 8 inches (25.4 x 20.3 cm). Gift of Robert F. Crawford 88.52*

R
Leah Rabinowitz
Mr. and Mrs. Martin Rabinowitz
Lori Blount Radford
Harold K. Raisler and Aline Raisler
Susan and Peter Ralston
Dr. and Mrs. Frederick Randall
Dr. and Mrs. Abraham I. Raskob
Steven Rattner and Maureen White
Kathleen Raub and Sondra Raub
Dorothy Rautbord
Judith and Donald Rechler
Marjorie Reed
Peter Reed and James Ford
Leah Carol Reichman and David Cohen
Molly M. Reid and Ethan Silverman
Dr. Steven Reisman
Robert Reitzfeld and Lucy Reitzfeld
Mr. and Mrs. Bernard Reuben
Eleanor W. Revson
John Charles Revson and Nathaniel Hunt
David Rhodes
Mr. and Mrs. Silas H. Rhodes
Patrick J. Ricci
Martin Richards
Dr. Paul A. Richer and Richard Vergine
Joan Richman
Judy Rifka and John Reed
Kenneth W. Rind and Barbara Melcher
Deborah Ripley
Mr. and Mrs. David Ritter
Mr. and Mrs. Martin Roaman
Mr. and Mrs. Richard Roaman
Mr. and Mrs. Burton Robbins
Edwin and Beverly Robbins
Eileen Robert and Tracey A. Robert
Edward R. Roberts
Marc Roberts
Mr. and Mrs. Hamilton Robinson, Jr.
Mr. and Mrs. Rodman Rockefeller
Florence R. Rolfe
Mr. and Mrs. Edwin Roos
Amy Rose
Mrs. Marshall Rose
Christine Rosen
Mr. and Mrs. Jonathan Rosen
Mr. and Mrs. Leon Rosen
Milly Rosen and Ann Rosen
Phyllis and Jack Rosen
Mr. and Mrs. Alex J. Rosenberg
Robert C. Rosenberg and Fran Kaufman
Samuel W. Rosenblatt
Barbara A. Rosenfelt
Mr. and Mrs. Charles Rosenthal
Mr. and Mrs. Edward Rosenthal
Mark C. Rosenthal
Mr. and Mrs. Richard L. Rosenthal
Mr. and Mrs. Harold Roser, Jr.
Joan S. Rosner
Mr. and Mrs. Daniel G. Ross
Mr. and Mrs. Edward Ross
Luise Ross and Stanley Joyce
Marvin Ross-Greifinger and
Elsa Ross-Greifinger
Lois Rothenberg and Herbert Rothenberg
Gail Ann Rothman and Arthur M. Rothman

Mr. and Mrs. John D. Rothschild
Ruth Rothseid and B. Rothseid
Dr. Charles H. Rousell and Leslie Rousell
Kathy Jo Rubendall
Perry Rubenstein
Mr. and Mrs. Harry Rubin
Richard Rubinstein
Mr. and Mrs. Robert Rudin
Tammy Ruggeri and Helle-May Ebrok
Helen R. Runnells and Clive Runnells
William S. Ryall, Jr., and Thomas H. Bishop
Mary Ryan and Bruce Lebowitz

S
Selig Sacks
Mr. and Mrs. William M. Sadock
Hiroko Yoda Saeki and Rei Yoda Saeki
Alan Safdeye
Adele Safran
Laurie Sagalyn and Cady Noland
Rita Sagalyn and Ethel Edelman
Dr. and Mrs. Clifford J. Sager
Mr. and Mrs. David H. Sagerman
Mr. and Mrs. Ira D. Sahlman
Mr. and Mrs. Nathan Saint-Amand
Mr. and Mrs. William R. Salomon
Mr. and Mrs. Jack Saltz
Steven Salzman
Shirley A. Samis and Jill Woller
Mr. and Mrs. Arthur Samson
Mr. and Mrs. John Samuelson
Maurice and Jackie Sanchez
Mr. and Mrs. Lawrence Saper
Anita Sarko
Elizabeth Sarnoff
Ronald Sasinski
Coke Anne M. Saunders and
Richard H. Saunders
Mr. and Mrs. Martin Savarick
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Mr. and Mrs. Michael J. Scharf
Daniel Scheuer
Nikki Scheuer and A. Scheuer
Mr. and Mrs. Richard Scheuer
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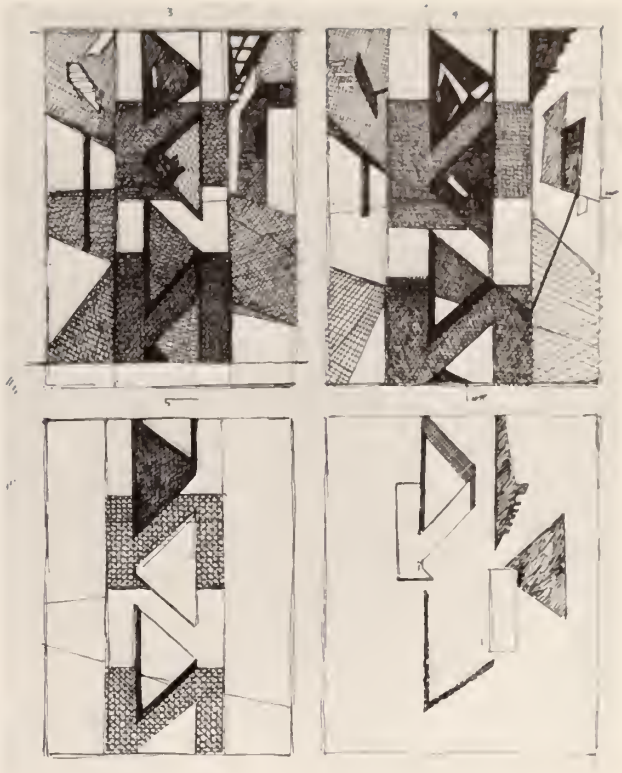
Mrs. Irwin Schloss
Leonard B. Schlosser
Mr. and Mrs. Norman M. Schneider
Donna Schneier and Leonard Goldberg
Susanne Schnitzer
Mr. and Mrs. Robert Schoelkopf
Mr. and Mrs. Gerald Schoenfeld
David Schouella and Lori Schouella
Herbert Schrank and Teresa K. Helfer
Joan Schreder
Mr. and Mrs. George A. Schreiber, Jr.
Mr. and Mrs. Lowell M. Schulman
Marjorie R. Schulman
Beatrice and Seymour Schuman
Martin Schwalbaum



Ralston Crawford, *Studies for* Third Avenue Elevated, *c. 1949. Ink on paper, 14¾ x 11³⁄₁₆ inches (37.5 x 29.4 cm). Gift of Neelon Crawford 88.38*

Estelle Schwartz
Mr. and Mrs. Eugene Schwartz
Harold and Joyce Pomeroy Schwartz
Jane Schwartz
Mr. and Mrs. Martin Schwartz
Mr. and Mrs. Michael Schwartz
Mr. and Mrs. Robert G. Schwartz
Neal S. Schweber
Shirley Scott and Barbara A. Scott
Catherine Sculthorpe and Robert Sculthorpe
Elinor A. Seevak and Sheldon Seevak
Mr. and Mrs. Martin E. Segal
Mr. and Mrs. Walter Seid
John S. Seinoski
Judith Selkowitz
Linda Selman and Carolyn Smith
Joseph Setteducato
Tony Shafrazi
Jack Shainman
Amy Gail Shapiro and M. Shapiro
Mr. and Mrs. Sidney Shapiro
Laurie Shapley
Estelle Shapses and Jack Shapses
Deborah S. Sharpe
Anne Sheffield
Mr. and Mrs. Eric P. Sheinberg
C.M. Shepard
Fredrick E. Sherman
George Shifrin and Caroline Shifrin
Mr. and Mrs. Ruben Shohet
Mr. and Mrs. Dani Siegel
Wilma and Jesse Siegel
Theodore H. Silbert and Nadia S. Silbert

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Ellen Sills-Levy and Richard Adrian
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Mr. and Mrs. Jeffrey Simpson
Cecile Singer
Dr. and Mrs. Marvin Sinkoff
Martin J. Sklar and Froma Eisenberg
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Marion Slain
Trudy and Fred Slater
Mr. and Mrs. Alan B. Slifka
Barbara Slifka
Mr. and Mrs. Stephen Sloan
Edith Small
Mary-Leigh C. Smart and Beverly Hallam
Irwin and Cecilia Smiley
Dinah Maxwell Smith
Meredyth and Brooks Hull Smith
Mr. and Mrs. Seymour A. Smith
Ned and Rima Smyth
Barbara A. Sobier
William Sofield and Jerry Cooper
Josephine Sokolski
Horace H. Solomon
Mr. and Mrs. Richard H. Solomon
Sally Solomon and Jerry Solomon
Mr. and Mrs. Sidney Solomon
Ileana Sonnabend
Lawrence Sosnow
Mr. and Mrs. David Specter
Joan Spector and Michael Spector

Mr. and Mrs. Marshall Spector
Jay Spectre
Mr. and Mrs. Ralph Spencer
Maida and Gery Sperling
Mr. and Mrs. Paul Sperry
Lynne T. Speyer
Sylvia Sporn
Daniel G. Stack and Leslie Neumann
Mr. and Mrs. Earl V. Staley
Eric Staller
Kenneth Starr
Page Starzinger
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Steven Steinberg and Barrie Steinberg
William S. Steinberg
Alfred Steinel and L. Gerald Tarantino
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Bernard Stern
Jerome L. Stern
Robert A.M. Stern
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Martha Stewart and Alexis Stewart
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Mr. and Mrs. Harvey Stone
Suzi Stone
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Emily Strauss
Mr. and Mrs. Roger L. Strong
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Mr. and Mrs. Milt Surrey
Jane Susskind-Narins
Sydney Sussman and Elaine Sussman
Mr. and Mrs. Robert H. Sweet
David Swersky and Susan Halston
Mary Lou Swift
Elizabeth and Kent Swig
Mr. and Mrs. Richard L. Swig

T
Deborah Talbot
Dorothy Tananbaum
John Tancock
Mr. and Mrs. Louis A. Tanner
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Left to right: artist Jackie Winsor, Pamela Perkins, Head, Branch Museums; and artist Meg Webster at the Corporate Benefit June 26 1989

Report from the Chief Financial Officer

For the fiscal year ended June 30, 1989, the Whitney Museum of American Art had an operating surplus of $123,065. The continued strong support from Trustees, members, and the general public for the Museum's programs and activities has enabled the Museum to report its third consecutive operating surplus.

Operations (General Fund)
Support and Revenue over (under) Expenses
Fiscal Year Ended June 30,

	Operating Surplus *(Deficit)*
1985	$ (303,347)
1986	$ (72,656)
1987	$ 454,691
1988	$ 71,213
1989	$ 123,065

Operating revenue and support for fiscal year 1989 increased 12% over the prior year to $10,795,651, excluding contributions for purchases of works of art for the Permanent Collection.

The Museum achieved record support and revenue during fiscal year 1989 in membership dues, restricted contributions for operations, unrestricted contributions, traveling exhibition fees, and membership events. This fiscal year also saw the expansion of the Museum's sales operation.

Membership dues reached a new high of $1,711,762, compared to the previous record of $1,688,440, reached in fiscal year 1988.

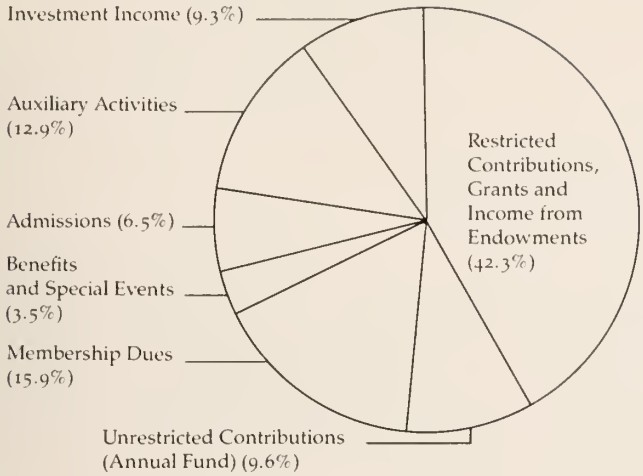
Restricted contributions for general operations other than exhibition and branch program support increased 21.2% over the last fiscal year.

Unrestricted contributions (Annual Fund) increased 20.3% to $1,039,518, representing a record level for general operating support. Growth in the Annual Fund was due to an increase of 19.9% in Trustee gifts and 21.8% in contributions from individuals and foundations.

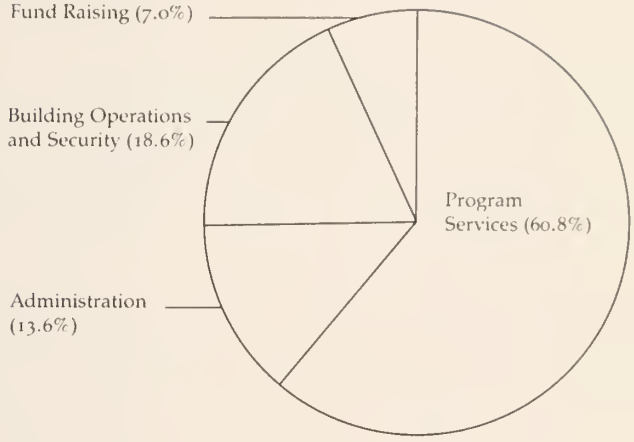
Revenue from auxiliary activities totaled $1,391,404, an increase of 51.8% compared to the prior year. Contributing to this year's increase was a greater number of traveling exhibitions. Also, net revenue from publications and sales activities increased by 11% over last fiscal year due to the expanded sales operation. In addition, the membership program generated more revenue from events and trips offered to members.

Operating expenses for the fiscal year 1989 increased by 11.6% to $10,672,586, excluding purchases of works of art. The Museum's labor and related costs amounted to $5,175,602, or 48.5% of the operating expenses. Exhibition costs (including branch and traveling exhibitions) amounted to $2,297,837, or 21.5% of the operating expenses for the fiscal year. All other operating expenses amounted to $3,199,147, or 30% of this year's operating expenses.

Operating Revenue and Support
(excluding contributions for purchases of works of art)
for the fiscal year ended June 30, 1989



Operating Expenses
(excluding purchases of works of art)
for the fiscal year ended June 30, 1989



Investment Portfolio

The market value of the Museum's investment portfolio increased 5.5% to $21,404,658, an increase attributed primarily to realized and unrealized appreciation totaling $957,884 for the year.

On June 30, 1989, the market value of the unrestricted portion of the investment portfolio was $14,617,030, of which approximately 56% was managed by equity money managers and 44% was managed by fixed income money managers. The restricted and endowment portfolios managed by a fixed income money manager totaled $6,787,628 at year end.

Endowment Fund

Contributions this fiscal year to the Museum's endowment fund amounted to $619,677, raising the fund to a record $4,955,936 as of June 30, 1989. Among the contributions to the endowment this year was a $100,000 gift, the first installment on a $1 million grant from the Helena Rubinstein Foundation for the general support and endowment of the Independent Study Program.

The following table indicates the growth of the Museum's endowment fund since 1985.

Endowment Fund Balances as of June 30,

1985	$ 805,732
1986	$ 2,124,463
1987	$ 2,856,121
1988	$ 4,311,741
1989	$ 4,955,936

In addition, at the close of fiscal 1989, the Museum had outstanding endowment pledge commitments of $678,812, which upon receipt will further increase the Museum's endowment fund.

Michael Wolfe

Financial Statements as of June 30, 1989

Report of Independent Public Accountants

To the Board of Trustees of the
Whitney Museum of American Art:

We have audited the accompanying balance sheet of the Whitney Museum of American Art (a New York education corporation) as of June 30, 1989, and the related statements of support, revenue and expenses and changes in fund balances and of changes in financial position for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Whitney Museum of American Art as of June 30, 1989, and the results of its operations and the changes in its fund balances and financial position for the year then ended, in conformity with generally accepted accounting principles.

Arthur Andersen & Co.

New York, New York
October 12, 1989

Whitney Museum of American Art
Balance Sheet

As of June 30, 1989, with comparative totals for 1988

	1989				1988
ASSETS	General Fund	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
Current Assets:					
Cash and temporary cash investments	$ 1,569,714	$ —	$ —	$ 1,569,714	$ 1,055,909
Accounts receivable	317,636	—	—	317,636	595,302
Pledges and grants receivable	1,613,892	462,744	416,563	2,493,199	2,405,349
Accrued interest and dividends receivable	291,802	28,405	—	320,207	356,820
Publications and sales inventory (including work-in-process of $493,911), at lower of cost or market	1,150,809	—	—	1,150,809	977,558
Prepaid expenses	530,829	—	—	530,829	707,431
Interfund advances (Note 4)	206,199	(206,199)	—	—	—
Total current assets	5,680,881	284,950	416,563	6,382,394	6,098,369
Other Assets:					
Pledges and grants receivable—noncurrent	1,240,000	2,814,690	320,000	4,374,690	4,740,883
Investments in marketable securities, at quoted market (Note 3)	14,960,917	1,545,556	4,898,185	21,404,658	20,295,671
Land, building and equipment, at cost, net of accumulated depreciation of $3,412,478 (Note 6)	—	5,246,416	—	5,246,416	5,450,155
Deferred expansion costs (Note 4)	—	2,897,275	—	2,897,275	2,579,158
Net investment in real estate held for expansion	—	2,130,009	—	2,130,009	2,197,731
Art collection (Note 1)	—	—	—	—	—
Total other assets	16,200,917	14,633,946	5,218,185	36,053,048	35,263,598
Total assets	$21,881,798	$14,918,896	$5,634,748	$42,435,442	$41,361,967
LIABILITIES AND FUND BALANCES					
Current Liabilities:					
Accounts payable and accrued expenses	$ 1,962,664	$ 17,800	$ —	$ 1,980,464	$ 2,133,536
Deferred traveling exhibition and other fees	352,646	—	—	352,646	584,701
Current portion of deferred restricted support (Note 5)	1,841,180	387,744	358,812	2,587,736	2,223,200
Total current liabilities	4,156,490	405,544	358,812	4,920,846	4,941,437
Deferred Restricted Support, less current portion (Note 5)	1,550,363	4,413,928	320,000	6,284,291	6,559,787
	5,706,853	4,819,472	678,812	11,205,137	11,501,224
Fund Balances (Note 10):					
Unrestricted, designated by the trustees for investment (Note 1)	16,174,945	—	—	16,174,945	15,547,851
Land, building and equipment	—	10,099,424	—	10,099,424	10,001,151
Endowment	—	—	4,955,936	4,955,936	4,311,741
Total fund balances	16,174,945	10,099,424	4,955,936	31,230,305	29,860,743
Total liabilities and fund balances	$21,881,798	$14,918,896	$5,634,748	$42,435,442	$41,361,967

The accompanying notes are an integral part of this balance sheet.

Whitney Museum of American Art
Statement of Support, Revenue and Expenses and Changes in Fund Balances

For the year ended June 30, 1989 with comparative totals for 1988

	1989						1988
	General Fund						
SUPPORT AND REVENUE:	Operations	Investment (Note 1)	Total	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
Support—							
Contributions, grants and income from endowments (Note 1) –							
Restricted for operations	$ 4,567,930	$ —	$ 4,567,930	$ 49,565	$ —	$ 4,617,495	$ 3,964,012
Restricted for purchases of art	414,516	—	414,516	—	—	414,516	751,100
Unrestricted contributions	1,039,518	—	1,039,518	—	—	1,039,518	863,990
Membership dues	1,711,762	—	1,711,762	—	—	1,711,762	1,688,440
Benefits and special events (net of direct expenses of $188,090)	378,454	—	378,454	—	—	378,454	522,290
Total support	8,112,180	—	8,112,180	49,565	—	8,161,745	7,789,832
Revenue—							
Admission fees	697,351	—	697,351	—	—	697,351	821,488
Traveling exhibition fees (Note 1)	681,658	—	681,658	—	—	681,658	296,886
Publications and sales (net of cost of sales of $1,023,277)	553,394	—	553,394	—	—	553,394	498,726
Fees and royalties	107,119	—	107,119	—	—	107,119	98,133
Restaurant fees, net	12,047	—	12,047	—	—	12,047	15,113
Membership events (net of direct expenses of $601,727)	37,186	—	37,186	—	—	37,186	7,685
Interest and dividend income (Note 1)	1,005,595	—	1,005,595	—	—	1,005,595	863,410
Net gain (loss) from securities sales and changes in market prices of investments (Notes 1 and 3)	3,637	942,151	945,788	—	—	945,788	(992,388)
Less—investment fees	—	(111,078)	(111,078)	—	—	(111,078)	(137,943)
Total revenue	3,097,987	831,073	3,929,060	—	—	3,929,060	1,471,110
Total support and revenue	11,210,167	831,073	12,041,240	49,565	—	12,090,805	9,260,942

	1989						1988
	General Fund			Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
	Operations	Investment (Note 1)	Total				
EXPENSES:							
Program services—							
Collections and exhibitions	$3,117,198	$ —	$ 3,117,198	$ 152,616	$ —	$ 3,269,814	$ 2,712,898
Building operations and security	1,988,211	—	1,988,211	82,602	—	2,070,813	1,962,527
Branch programs	1,707,154	—	1,707,154	—	—	1,707,154	1,633,073
Public education program	321,146	—	321,146	4,223	—	325,369	312,418
Film and video program	267,052	—	267,052	6,582	—	273,634	283,971
Independent study program	306,715	—	306,715	9,632	—	316,347	310,522
Publications and sales	491,949	—	491,949	21,378	—	513,327	378,270
Library services	279,361	—	279,361	4,892	—	284,253	186,824
Net purchases of art for collection (Note 1)	414,516	—	414,516	—	—	414,516	751,100
Total program services	8,893,302	—	8,893,302	281,925	—	9,175,227	8,531,603
Supporting services—							
Management and general	1,451,306	—	1,451,306	140,595	—	1,591,901	1,509,193
Fund raising	742,494	—	742,494	56,233	—	798,727	747,835
Total supporting services	2,193,800	—	2,193,800	196,828	—	2,390,628	2,257,028
Loss from real estate held for expansion (net of operating expenses of $399,545)	—	—	—	133,714	—	133,714	275,601
Total expenses (Note 6)	11,087,102	—	11,087,102	612,467	—	11,699,569	11,064,232
Excess (deficiency) of support and revenue over expenses before capital additions	123,065	831,073	954,138	(562,902)	—	391,236	(1,803,290)
CAPITAL ADDITIONS:							
Contributions	—	—	—	334,131	619,677	953,808	1,598,195
Net gain (loss) from securities sales and changes in market prices of endowment investments	—	—	—	—	24,518	24,518	(42,466)
Total capital additions	—	—	—	334,131	644,195	978,326	1,555,729
Excess (deficiency) of support and revenue over expenses after capital additions	123,065	831,073	954,138	(228,771)	644,195	1,369,562	(247,561)
FUND BALANCES, beginning of year	—	15,547,851	15,547,851	10,001,151	4,311,741	29,860,743	30,108,304
Property acquired and loss from real estate held for expansion financed with unrestricted funds	(123,065)	(203,979)	(327,044)	327,044	—	—	—
FUND BALANCES, end of year	$ —	$16,174,945	$16,174,945	$10,099,424	$4,955,936	$31,230,305	$29,860,743

The accompanying notes are an integral part of this statement.

Whitney Museum of American Art
Statement of Changes in Financial Position

For the year ended June 30, 1989 with comparative totals for 1988

	1989						1988
	General Fund						
	Operations	Investment (Note 1)	Total	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
SOURCES OF FUNDS:							
Operations—							
Excess (deficiency) of support and revenue over expenses after capital additions	$ 123,065	$ 831,073	$ 954,138	$ (228,771)	$ 644,195	$1,369,562	$ (247,561)
Add (deduct): Noncash items—							
Depreciation on property held for expansion	—	—	—	43,915	—	43,915	46,939
Depreciation on Museum facilities	—	—	—	411,743	—	411,743	410,150
Loss on sale of equipment	—	—	—	4,092	—	4,092	—
Increase in unrealized appreciation of investments	—	(590,559)	(590,559)	—	(23,563)	(614,122)	1,054,725
Funds provided by operations	123,065	240,514	363,579	230,979	620,632	1,215,190	1,264,253
Decrease (increase) in accounts receivable	277,666	—	277,666	—	—	277,666	(209,406)
Decrease (increase) in pledges receivable	(725,855)	—	(725,855)	345,198	659,000	278,343	(897,798)
Decrease (increase) in accrued interest and dividends receivable	17,317	—	17,317	19,296	—	36,613	(85,728)
Decrease (increase) in prepaid expenses	176,602	—	176,602	—	—	176,602	(224,813)
Increase (decrease) in interfund advances	16,014	—	16,014	(16,014)	—	—	—
Increase (decrease) in deferred support	929,110	—	929,110	(328,319)	(511,751)	89,040	96,807
Other	—	—	—	(4,180)	—	(4,180)	(22)
Total funds provided	813,919	240,514	1,054,433	246,960	767,881	2,069,274	(56,707)
USES OF FUNDS:							
Increase (decrease) in inventory	173,251	—	173,251	—	—	173,251	(60,739)
Decrease (increase) in accounts payable and accrued expenses	124,125	—	124,125	28,947	—	153,072	(46,396)
Decrease (increase) in deferred traveling exhibition and other fees	232,055	—	232,055	—	—	232,055	(262,954)
Purchases (sales) or marketable securities, net	(352,382)	36,535	(315,847)	42,831	767,881	494,865	95,640
Additions to building and equipment	—	—	—	184,109	—	184,109	162,922
Increase in deferred expansion costs	—	—	—	318,117	—	318,117	283,197
Total funds used	177,049	36,535	213,584	574,004	767,881	1,555,469	171,670
Increase (decrease) in cash before interfund transfer	636,870	203,979	840,849	(327,044)	—	513,805	(228,377)
TRANSFER:							
Property acquired and loss from real estate held for expansion financed with unrestricted funds	(123,065)	(203,979)	(327,044)	327,044	—	—	—
Increase (decrease) in cash	513,805	—	513,805	—	—	513,805	(228,377)
CASH AND TEMPORARY CASH INVESTMENTS, beginning of year	1,055,909	—	1,055,909	—	—	1,055,909	1,284,286
CASH AND TEMPORARY CASH INVESTMENTS, end of year	$1,569,714	$ —	$1,569,714	$ —	$ —	$1,569,714	$1,055,909

The accompanying notes are an integral part of this statement.

Whitney Museum of American Art
Notes to Financial Statements, June 30, 1989

1. Summary of Significant Accounting Policies

The financial statements of the Whitney Museum of American Art (the "Museum") have been prepared on the accrual basis of accounting and reflect the following significant accounting policies:

Fund Accounting

The assets, liabilities and fund balances of the Museum are reported in three self-balancing funds as follows:

a. The general operating fund includes unrestricted and restricted resources and represents the portion of expendable funds that is available for support of Museum operations and accessions. As designated by the Board of Trustees, the general fund includes an operating fund and an investment fund consisting of unrestricted resources functioning as endowment.

b. The land, building and equipment fund represents resources restricted for the expansion of the Museum building and for other fixed asset acquisitions and funds expended for such assets.

c. The endowment fund represents funds that are subject to restrictions of gift instruments requiring in perpetuity that the principal be invested and only the income be used.

Contributions, Grants and Income from Endowments

Unrestricted contributions are recognized as income upon receipt. Contributions, grants and investment income from endowments restricted by donors for specified purposes are deferred until the related restrictions are satisfied and/or, in the case of pledges, until the scheduled payment dates, at which time the support is recognized as income. Investment income from endowments transferred to support and revenue during fiscal 1989 for operations and for purchases of art aggregated $258,371 and $49,167, respectively.

Depreciation and Amortization

The Museum building, capital improvements and furniture and equipment are depreciated on a straight-line basis over their estimated useful lives (building—fifty years; capital improvements and furniture and equipment—five to fifteen years).

Leasehold improvements are amortized on a straight-line basis over the shorter of the life of the asset or the term of the lease. Depreciation and amortization costs, totaling $411,743 in fiscal 1989, were allocated among the programs and supporting services benefited.

Investments in Marketable Securities

Marketable securities are stated at quoted market price. Purchases and sales of securities are reflected on a trade-date basis. Realized gains or losses on sales of securities are determined on an average cost basis. As designated by the Board of Trustees, unrestricted investment income on marketable securities is allocated to the general operations of the Museum at an amount equal to 7% of the average market value of investments at December 31 for the preceding five years. Based on this formula, $928,000 was allocated to the operating fund in fiscal 1989, consisting of $924,363 of interest and dividend income and $3,637 of realized investment gains. In addition to the allocated interest and dividend income, the general operations earned $81,232 from temporary cash investments.

Pledges

Pledges are recorded as receivables in the year in which the pledges are made.

Art Collection

In conformity with the practice commonly followed by museums, art and library works are not capitalized nor is the value of objects acquired by gift reflected in the statement of support, revenue and expenses and changes in fund balances. The cost of objects purchased for the collection is reported as a separate program expense, net of purchases funded by deaccessions, in the year acquired. Proceeds from deaccessions and other sales of art, unless restricted by donors for other purposes, are used solely to acquire art for the collection. Accordingly, such amounts are recorded as deferred restricted support until expended. Purchases during fiscal 1989 amounted to $414,516, net of $16,727 of proceeds from prior years' deaccessions

Traveling Exhibition Fees

Revenue from traveling exhibitions is recognized on a straight-line basis over the scheduled exhibition period. Such revenue aggregated $681,658 in fiscal 1989. Related direct costs of $410,272 have been included in collections and exhibitions expenses.

2. Tax Status

The Museum is exempt from federal income taxes under Section 501(c) (3) of the U.S. Internal Revenue Code, and has been classified as an organization which is not a private foundation under Section 509(a).

3. Investments

The investment balances as of June 30, 1989 and 1988, and the net realized gains and net changes in unrealized appreciation for the year ended June 30, 1989, are summarized as follows:

	Total All Funds		
	Cost	Quoted Market	Appreciation (Depreciation)
Balance, June 30, 1989	$20,814,661	$21,404,658	$589,997
Balance, June 30, 1988	$20,331,272	$20,295,671	(35,601)
Increase in unrealized appreciation			625,598
Realized gain on securities transactions			332,286
Net gain from securities sales and changes in market prices of investments			$957,884
Allocated to:			
General fund			$945,788
Endowment fund			24,518
Land, building and equipment fund—deferred support			(12,422)
			$957,884

4. Museum Expansion Program

During fiscal 1985, the Board of Trustees approved an expansion and endowment fund raising program. As of June 30, 1989, written pledges, contributions, and related investment income for this program aggregating $12,688,485 had been received since the program was initiated. Of this amount, $416,476 has been used for fund raising and other expenses, $2,691,076 has been expended for deferred expansion costs (in addition to $206,199 of unrestricted funds advanced for this purpose) and $4,100,449 has been added to endowment. The balance of $5,480,484 is reflected as deferred support in the accompanying balance sheet (Note 5).

5. Deferred Restricted Support

Changes in the aggregate balances of current and noncurrent deferred restricted support during fiscal 1989 were as follows:

	General Fund	Land, Building and Equipment Fund	Endowment Fund	Total All Funds
Balances, beginning of year	$2,462,433	$5,129,991	$1,190,563	$8,782,987
Additions—				
Contributions and grants	5,510,411	6,000	—	5,516,411
Investment income, net	383,563	83,686	—	467,249
Revision of prior year donor restriction	34,309	(34,309)	—	—
	8,390,716	5,185,368	1,190,563	14,766,647

Deductions—				
Transfer to support and revenue during the year upon satisfaction of restrictions	4,982,446	383,696	511,751	5,877,893
Proceeds from prior year deaccessions used to fund accessions	16,727	—	—	16,727
Balances, end of year	$3,391,543	$4,801,672	$ 678,812	$8,872,027
Current deferred restricted support	$1,841,180	$ 387,744	$ 358,812	$2,587,736
Noncurrent deferred restricted support	1,550,363	4,413,928	320,000	6,284,291
Balances, end of year	$3,391,543	$4,801,672	$ 678,812	$8,872,027

The balances at June 30, 1989, were restricted by donors for the following purposes:

	General Fund	Land, Building and Equipment Fund	Endowment Fund	Total All Funds
Purchases of art for collection	$ 253,639	$ —	$ —	$ 253,639
Exhibitions	1,724,654	—	—	1,724,654
Operations and other specified purposes	1,413,250	—	—	1,413,250
Expansion of Museum building	—	4,801,672	—	4,801,672
Endowment	—	—	678,812	678,812
	$3,391,543	$4,801,672	$ 678,812	$8,872,027

6. Land, Building and Equipment

Museum land, building and equipment are comprised of the following as of June 30, 1989:

Land	$1,848,000
Building and improvements	5,103,947
Office furniture and equipment	1,319,548
Leasehold improvements	387,399
	8,658,894
Less—Accumulated depreciation	(3,412,478)
	$5,246,416

Expenses of the land, building and equipment fund during fiscal 1989 were as follows:

Depreciation and amortization of Museum facilities	$411,743
Fund-raising expenses related to Museum expansion program	49,565
Interest expense related to computer equipment capital leases and other costs	17,445
	478,753
Loss from real estate held for expansion	133,714
Total expenses	$612,467

7. Commitments

The Museum leases office, storage and studio space under noncancelable lease agreements which expire on various dates through fiscal 1994 and which are subject to escalation for real estate tax increases and other building operating expenses. Minimum base rental payments are as follows:

Fiscal year:	
1990	$210,718
1991	212,084
1992	173,760
1993	189,353
1994	15,890

The fiscal 1989 rent expense (including escalation costs) amounted to $229,700.

8. Pension Plan

The Museum has a defined benefit pension plan covering substantially all of its employees. The benefits are computed based upon years of credited service and the final average compensation, as defined in the Plan. The normal annual retirement benefit is equivalent to 50% of final average monthly earnings, as defined, reduced by 75% of the participant's primary Social Security benefit.

The Museum follows the accounting prescribed by Statement of Financial Accounting Standards No. 87—"Employers' Accounting for Pensions," which, among other matters, requires the Museum to account for pension costs based upon the projected unit credit method. The Museum's funding policy is to contribute annually the minimum amount based upon the related actuarial determinations. Contributions are intended to provide not only for benefits attributed to service to date but also for those expected to be earned in the future.

The following table sets forth the Plan's funded status at June 30, 1989. The latest actuarial valuation was conducted as of July 1, 1988:

Actuarial present value of benefit obligations:	
Accumulated benefit obligation, including vested benefits of $570,821	$611,102
Plan assets—deposit administration contract, at contract value	$1,694,992
Projected benefit obligation for service rendered to date	(1,103,151)
Plan assets in excess of projected benefit obligation	$591,841

Net pension cost for fiscal 1989 included the following components:

Service cost—benefits earned during the period	$95,968
Interest cost on projected benefit obligation	76,114
Actual return on plan assets	(153,222)
Net amortization and deferral	(373)
Net periodic pension cost	$18,487

The weighted-average discount rate and rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation were 8½% and 5%, respectively. The expected long-term rate of return on assets was 8½%.

9. Prior Year's Financial Statements

The amounts shown for 1988 in the accompanying financial statements are presented to provide a basis for comparison with 1989 and present summarized totals only. Certain reclassifications of the 1988 balances have been made to conform with the 1989 presentation.

10. Lawsuit

During fiscal 1988, a lawsuit, which Museum management and legal counsel believe is without merit, was filed against the Museum seeking compensatory and punitive damages aggregating $25,000,000. While this complaint has been dismissed by the court, an appeal is pending. In the opinion of management, the ultimate outcome of this matter will not have a material adverse effect on the financial position of the Museum.

Museum Staff as of June 30, 1989

Administration

Thomas N. Armstrong III, *Director*
Jennifer Russell, *Associate Director and Secretary*
James Kraft, *Assistant Director, Development and Membership*
Michael Wolfe, *Chief Financial Officer*
Joan Weakley, *Executive Assistant to the President and Assistant Secretary*
Jamie Szoke, *Executive Secretary*
Stephanie Nealon, *Secretary to the Director*

Curatorial

Barbara Haskell, *Curator*
Susan C. Larsen, *Curator, Permanent Collection*
Richard Marshall, *Curator, Exhibitions*
Lisa Phillips, *Curator*
Richard Armstrong, *Associate Curator*
Judith Goldman, *Advisor on Prints*
Leslie Nolan, *Assistant*
Thelma Golden, *Assistant*
Beth Venn, *Secretary/Assistant*
Susan Woods, *Secretary/Assistant*
Deborah Lyons, *Advisor, Hopper Catalogue Raisonné**
Grai Rice, *Research Assistant**†

Film and Video

John G. Hanhardt, *Curator*
Lucinda Furlong, *Assistant Curator*
Matthew Yokobosky, *Secretary/Assistant*
Richard Bloes, *Projectionist**
James Coleman, *Projectionist**
Mica D'Orleans, *Ticket Taker**†

Whitney Museum employees collecting some of the 60 dozen fresh eggs donated to the Museum staff by Ise America, May 1989.

Branch Museums

Pamela Gruninger Perkins, *Head, Branch Museums, and Coordinator, Building Program*
Gioia Whittemore, *Secretary to Head, Branch Museums, and Coordinator, Building Program*

WHITNEY MUSEUM OF AMERICAN ART DOWNTOWN AT FEDERAL RESERVE PLAZA

Karl E. Willers, *Branch Director*
Susan Wilharm-Bull, *Manager*
Charles Wright, *Gallery Coordinator*

WHITNEY MUSEUM OF AMERICAN ART AT EQUITABLE CENTER

Adam Weinberg, *Branch Director*
Paula Breckenridge, *Manager*
Ani Boyajian, *Gallery Coordinator*
Nanette Lubrino, *Gallery Coordinator*
Deborah Lewittes, *Gallery Assistant*
Christine Krol, *Saturday Receptionist**

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

Josephine Gear, *Branch Director*
Jeanette Vuocolo, *Manager*
Peter Naumann, *Gallery Assistant*
Clare Spindler, *Gallery Assistant*

WHITNEY MUSEUM OF AMERICAN ART FAIRFIELD COUNTY

Roni Feinstein, *Branch Director*
Cynthia Roznoy, *Manager*
Holly Waterbury, *Gallery Assistant*

Independent Study Program

Ronald Clark, *Head, Independent Study Program, and Senior Instructor*
Harold Foster, *Senior Instructor*
David Diao, *Instructor**
Yvonne Rainer, *Instructor**
Christopher Hoover, *Secretary/Assistant*

Public Education

Russell Connor, *Head, Public Education*
Adele Stroh, *Associate Head, Public Education*
Linda Daitz, *Adult Education Coordinator**
Lynne Shapiro, *School Programs Coordinator*
Caroline Chandler, *Artreach Lecturer*
Elisabeth Salzhauer, *Artreach Lecturer**
Cynthia Grill, *Public Education Assistant**
Maryellen Klein, *Secretary/Assistant*

Publications

Doris Wilk Palca, *Head, Publications and Sales*
Sheila Schwartz, *Editor**
Andrew Perchuk, *Associate Editor*
Aprile Gallant, *Secretary/Assistant*

Library

May Castleberry, *Librarian*
Julie Mellby, *Assistant Librarian*
Caroline Blum, *Cataloguing Assistant*
Daniel Starr, *Cataloguer**
Loraine Baratti, *Assistant Cataloguer**
Shirley Lyons, *Library Clerk**
Bernice Spandorf, *Library Clerk**

Development

Deborah Addison, *Associate Development Officer, Corporate Membership, Annual Fund, Planned Giving*
Patricia Hynes, *Associate Development Officer, Grants*
Ruth Schnitzer, *Membership Events Officer*
Alex Campos, *Membership Assistant*
Victoria Kirsten, *Special Events Coordinator**
Paul Liebegott, *Development Systems Analyst*
Jacqueline Duchowny, *Research Specialist, Grants*
Kathleen Backus, *Research Specialist, Capital Campaign*
Patrice Regan, *Executive Secretary*
Susan Bruton, *Secretary/Assistant*
Gladys Pincus, *Membership Clerk**

Public Relations

Steven Schlough, *Public Relations Officer*
Noreene Storrie, *Assistant Public Relations Officer*
Pares Mallis, *Public Relations Associate*
Beth Karp, *Secretary/Assistant*
Judith Schmutz, *Secretary/Assistant**

Registrar

Nancy A. McGary, *Administrator, Collections and Exhibitions*
Christy Putnam, *Associate Registrar, Exhibitions*
Barbi Schecter Spieler, *Associate Registrar, Traveling Exhibitions* (on leave)
Jane Rubin, *Associate Registrar*†
Barbara Davy, *Assistant Registrar, Exhibitions*
Joseph Dugan, *Assistant Registrar, Permanent Collection*
Anita Duquette, *Manager, Rights and Reproductions*
Nancy Roden, *Cataloguer*
Dianne Egan, *Assistant to the Cataloguer and Assistant to the Registrar, Exhibitions*
Marcia Finkelstein, *Assistant to the Cataloguer*
Patricia Blake, *Coordinator, Corporate and Circle Loans**
Emily Blumenfeld, *Secretary/Assistant*
Aileen Silverman, *Secretary/Assistant*
John F. Martin, *Head Preparator*
Warfield Samuels, *Assistant Head Preparator*
Dennis Evans, *Manager, Outside Art Storage**
Joel Bacon, *Art Handler, Supervisor*
Alan Myers, *Art Handler, Supervisor*
Jay Block, *Art Handler*
Bobby Ford, *Art Handler*
Dana Kane, *Art Handler*
Charles Falk, *Loading Dock Attendant*

Accounting

Michael Raskob, *Controller*
Laurence Kleidman, *Senior Accountant*
Thierry Blanchard, *Assistant, Accounts Payable Bookkeeper*
Wendell Falby, *Assistant, Accounts Receivable Bookkeeper*
Anne Young, *Secretary/Assistant*

Data Processing

Jim Maza, Head, *Data Processing*
Nancy Cumming, *Computer Applications Coordinator and Trainer*
John Caruso, *Assistant*

Personnel

Mary McGoldrick, *Personnel Director*
Hillary Blass, *Senior Personnel Administrator*
Elizabeth Dowd, *Personnel Administrator*
Daniel Stern, *Personnel Coordinator**†

Sales

Elke Stevens, *Sales Desk Manager*
Belvin Turnbull, *Sales Desk Manager* (on leave)
Sandra Strassberg, *Assistant Sales Desk Manager*
Tom Kraft, *Stock Supervisor*
Catherine Fusco, *Sales Desk Supervisor**
George Hirose, *Sales Desk Supervisor**
Michael Shelley, *Sales Desk Supervisor**
Ina Archer, *Sales**
Didier Corallo, *Sales**
Chris Craigo, *Sales**
Danielle Hughes, *Sales**
Shirley Lyons, *Sales**
Leigh Wood, *Sales**
Karen Jones, *Sales**†
Jeannie Naughton, *Sales**†
Kelly Reichardt, *Sales**†
Kate Voorsanger, *Sales**†

STORE NEXT DOOR

Kaarin Lemstrom-Sheedy, *Manager*
Robert Engel, *Assistant Manager*
Mary Wisniewski, *Sales Supervisor*
Steven Leason, *Stock Clerk*
Pablo Yglesias, *Stock Clerk* (on leave)
Robert Hall, *Sales**
Robin Weiswasser, *Sales**†

Building Maintenance and Security

John Murray, *Operations Officer*
Rich Gagliano, *Associate Operations Officer*
Thom Donovan, *Assistant Operations Officer*
Dennis Bellone, *Operations Supervisor*
Leroy Klausmeyer, *Night Operations Supervisor*
Donald A. MacLean, *Chief Engineer*
Carl Lindquist, *Engineer**
William Mullins, *Engineer*
Jeffrey Robinson, *Engineer*
Thomas Wisniewski, *Engineer*
Eduardo Diaz, *Maintenance Mechanic*
Edward Krieger, *Carpenter**
Ray Vega, *Carpenter*
Frank Amato, *Mail Clerk/Messenger*
Philip Hollingsworth, *Mail Clerk/Messenger*
Charles Showers, *Mail Clerk/Messenger*

Altamont Fairclough, *Head Guard*
Miguel Agosto, *Assistant Head Guard*
Adrienne Alston, *Assistant Head Guard*
Douglas Burnham, *Assistant Head Guard, Downtown Branch*
Anthony McKoy, *Assistant Head Guard*
Emanuel Riley, *Assistant Head Guard*
Roy Ashley, *Guard*
Jeffrey Bernard, *Guard*
Ramon Cintron, *Guard*
Kevin Clarke, *Guard*
Shoshanna Cohen, *Guard*
Albert Coke, *Guard*
Meiko Cusie, *Guard*
Sakura Cusie, *Guard*
Mamadou Diakhate, *Guard*
Howard Fischer, *Guard*
Jeanette Fischer, *Guard*
Arnold Friedman, *Guard*
Don Garlington, *Guard*
Hazell Iverson, *Guard*
Vernon Iverson, *Guard*
Floyd Johnson, *Guard*
Lavinia Manswell, *Guard*
Louis McLean, *Guard*
Colin Newton, *Guard*
Anthony Pascuicco, *Guard*
Derek Rice, *Guard*
Sheldon Steiner, *Guard*
Octavio Torres, *Guard*
Eric Vermilion, *Guard*
Cecil Weekes, *Guard*
Patricia Weekes, *Guard*

*Part-time
†Temporary

Memorial service for Robert Mapplethorpe, May 22, 1989. Front row, right to left: Daniel Rooney, the artist's brother-in-law; Nancy Rooney, the artist's sister; the artist's father and mother, Mr. and Mrs. Harry Mapplethorpe; Fran Lebowitz, Mathilde Krim, Patti Smith, Fred Smith, Tom Armstrong, Harry Lunn, and Philip Glass.

Robert Mapplethorpe
(1946–1989)

On May 22, 1989, a memorial for Robert Mapplethorpe was held at the Whitney Museum of American Art. The following speakers offered tribute to the artist: Michael Ward Stout, Tom Armstrong, Philip Glass, Ingrid Sischy, Mathilde Krim, Harry Lunn, Anne Horton, Edmund White, Fran Lebowitz, and Patti Smith.

Philip Glass (left) and Brice Marden.

Fran Lebowitz (left) and Patti Smith.

Interns and Volunteers

July 1, 1988–June 30, 1989

William Allan, *University of Kent, Canterbury, England*
Hilary Anderson, *Duke University, Durham, North Carolina*
Nancy Baber, *Fairfield University, Connecticut*
Dorothy Baker
Maria Batas, *The School of Visual Arts, New York*
Betty Baum
Pamela Berman, *Dartmouth College, Hanover, New Hampshire*
Elizabeth Bigham, *Barnard College, New York*
Marcie Breslow, *Emory University, Atlanta*
Terry Brons
Melanie Chapman, *Bard College, Annandale-on-Hudson, New York*
Denis Collura, *Duke University, Durham, North Carolina*
Jane Cowen, *Barnard College, New York*
Kathleen Cullen, *New York University*
Pippa De Mauro, *Bard College, Annandale-on-Hudson, New York*
Kate Dilatush, *Mount Vernon College, Washington, D.C.*
Phyllis Director
Maryl Drillich, *Kean College of New Jersey, Union*
Monica Duarte
Stacey Epstein, *Boston University*
Alice Feinberg
Robin Feingold, *University of Wisconsin, Madison*
Elizabeth Finch, *University of California, Berkeley*
Sol Fusiner, *Connecticut College, New London*
Heather Galler, *Smith College, Northampton, Massachusetts*
Lois Geller
Caroline N. Gentile, *Amherst College, Northhampton, Massachusetts*
Adrienne Gordon
Jenine Gordon, *Williams College, Williamstown, Massachusetts*
Caroline Green, *Wesleyan University, Middletown, Connecticut*
Catherine Ann Green, *Harvard College, Cambridge, Massachusetts*
Denise Grosfeld, *School of the Art Institute of Chicago*
Carla Grosse, *Cornell University, Ithaca, New York*
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Alison Hanley, *University of Connecticut, Storrs*
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Heather Hornbuckle, *Duke University, Durham, North Carolina*
Ruth Hyman
Ruth Jacobson
Leslie Jones, *University of California, Berkeley*
Wendy Kingston, *University of Michigan, Ann Arbor*
Schuyler Kirkland-Allen, *Wesleyan University, Middletown, Connecticut*
Michelle Lapine, *Vassar College, Poughkeepsie, New York*
Georgenne Lasko, *Bank Street College of Education, New York*
Linda Laventhal
Rebecca Lawton, *Harvard College, Cambridge, Massachusetts*
Jan Lee, *Green Mountain College, Poultney, Vermont*
Henrietta Lesser
Richard Levitt, *New York University*
Catherine Menenga, *Connecticut College, New London*
Masako Murata, *New York University*
Laura Nelson, *Lewis and Clark College, Portland, Oregon*
Debra Notkin, *Boston University*
Claire Anne O'Barr, *Duke University, Durham, North Carolina*
Cecile Panzieri, *New York University*
Roberta Pincus
Gail Raab
Sarah Rees, *Connecticut College, New London*
Mari Saegusa, *Connecticut College, New London*
Nicole Schefler, *University of Pennsylvania, Philadelphia*
Laura Schlanger, *University of Michigan, Ann Arbor*
Beverly Schulman
Carrie Secrist, *Miami University, Ohio*
Steven Sergiovanni, *New York University*
Lisa Servon, *University of Pennsylvania, Philadelphia*
Ann Shapiro, *Wesleyan University, Middletown, Connecticut*
Clare Spindler, *Virginia Polytechnic Institute, Blacksburg, Virginia*
Cas Stachelberg, *Duke University, Durham, North Carolina*
Jane Steinberg, *University of Pennsylvania, Philadelphia*
Elizabeth Stott, *New York University*
Reid Strasma, *DePauw University, Greencastle, Indiana*
Linda Swiderski, *Bank Street College of Education, New York*
Samantha Tsao, *Duke University, Durham, North Carolina*
Tara Tuomaala, *University of Michigan, Ann Arbor*
Nancy Whitney
Jessica Winston, *Williams College, Williamstown, Massachusetts*
David Wittmer, *Vassar College, Poughkeepsie, New York*
Elissa Wolf, *Emory University, Atlanta*

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Bess Arndt
Lillian Burg
Barbara Chernow
Eva Cooper
Constance de Swann
Billye Ettenberg
Monique Fischer
Leatrice Franco
Judith Golden
Yvette Grubman
Bob Hall
Terry Helfer
Artemis Hill
Fiona Irving
Lisa Jones
Evelyn Kalish
Susan Lesser
Bernice Locker
Frances Manacher
George Mayo
Jane O'Connor
Bonnie Seligson
Polly Sills
Eric Wood
Faith Zubarsky
Cynthia Zucker

WHITNEY MUSEUM OF AMERICAN ART DOWNTOWN AT FEDERAL RESERVE PLAZA INTERNS AND VOLUNTEERS

Jan Lee
Helena J. Muskens
Annette Pass
Monique Sabine von Vliet

WHITNEY MUSEUM OF AMERICAN ART AT EQUITABLE CENTER INTERNS AND VOLUNTEERS

Hilary Anderson
Nancy Andrews
Robin Annexstein
Sarah Baxt
Pamela Bell
Joanne Bennett
Cheryl Bloom
Ethel Brill
Jane Broder
Marcia Brookler
Michael Brownstein
Barbara Burger
Sylvia Burt

Paula Carroll
Michael Chait
Mary Chin
Marianne Colaneri
Denis Collura
Margot Cortell
Kathleen Cullen
Kuniko Davidowitz
Lisa Domingo
Linda Edelman
Elizabeth Finch
Joann Flood
Beatrice Fowler
Simone Fox
Françoise Giron
Leonora Gorkin
Harriet Gorlin
Theo Green
Esther Gutterman
Stephanie Hamada
Heather Hornbuckle
Christine Krol
Florence Kunstler
Charles Messina
Claudia Morreal
Betty Morreale
Laurie Nelson
Diane Osias
Joseph Pardus
Devorah Payton
Rosalind Pinto
Bonnie Resnick
Elena Roldan
Ilona Wells Sambasivan
Sylvia Skolnick
Berta Snady
Julie Solone
Mathilde Solowey
Patricia Stander
Reid Strasma
Roya Tabibzadeh
Stephanie Theodore
Norma Tinga
Samantha Tsao
Tara Tuomaala
Betsy Verplank
Juan Walker
Susan Wall
Tina Weintraub
Berda Wexler

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS INTERNS AND VOLUNTEERS

Elise Revson, *Volunteer Coordinator*
Nancy Allerston
Sylvia Asher
Ann Bassen
Hannah Bernstein
Belle Bleifeld
Melva Bordiga
Beverly Brager
Charlotte Brodie
Florinda Carella
Pippa de Mauro
Caroline Green
Mary Green
Mickey Haltman
Ann Jacobson
Wendy Kingston
Schuyler Kirkland-Allen
Nannette Littman
Masako Marata
Murray Markowitz
Myron Myers
Muriel Schwartz
Clare Spindler
Sonia Strassberger
Elissa Wolf
Matilda Wolf

WHITNEY MUSEUM OF AMERICAN ART FAIRFIELD COUNTY INTERNS AND VOLUNTEERS

Helaine Miller, *Volunteer Coordinator*
Nadja Aminoff
Eve Aries
Henny Aronson
Nancy Baber
Dorothy Baker
Gloria Barasch
Laleh Bashirrad
Teddi Benjamin
Hillary Blumberg
Patti Bock
Claire Bouchard
Ann Carter
Sandra Cassel
Barbara Ciavarella
Ethel Cipri
Jane Connochie
Dolores Cooleen
Renata Cosby
Kristen DelSole
Cecile Diamond
Gundi Erikson
Janina Finsthwait
Mimi Fitzmaurice
Don Fosselman
Loretta Fox
Katherine Glaser
Stephanie Goss
Linda Gracie
Bill Greenbaum
Anne Greeno
Walter Haase
Eva Harrington
Priscilla Harrison
Claire Henriques
Jill Hespos
Sally Hogin
Shirle Jankowich
Sam Kolodey
Alfred Kraemer
Michelle Krepack
Norman Kruchkow
Katie Labrador
Michelle Lapine
Sonya Lee
Susan Malloy
Kathleen McCormick
Norman Miller
Marietta Morelli
Mary Morris
Marsha Morrison
Marian Nachman
Nancy Nichols
Stephanie Ostreich
Rae Paup
Kim Powell
Mickie Raskin
Joyce Reback
Sarah Reese
Florence Reichman
Florence Rosenberg
Morna Ryan
Susie Salomon
Carolyn Schmidt
Rhoda Schuman
Myrna Skurnick
Louise Stern
Sig Strauss
Zelda Strauss
Barbara Ucci
Catherine Van Doren
Harriet Van Vliet
Sallie Williams
Rosalie Zurlo

Installation view of the re-created Surrealist gallery originally in Peggy Guggenheim's Art of This Century gallery, New York, 1942, presented in "Frederick Kiesler," sponsored by the Enid and Crosby Kemper Foundation, The Mnuchin Foundation, and the National Endowment for the Arts, with additional support from The Nathan Cummings Foundation and the Graham Foundation for Advanced Studies in the Fine Arts.

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Design: Meriden-Stinehour Press
Composition: Meriden-Stinehour Press
Printing: Meriden-Stinehour Press